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November
1941

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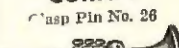
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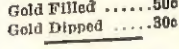
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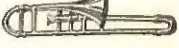
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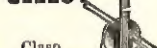
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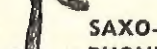
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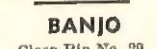
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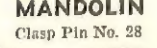
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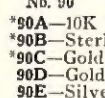
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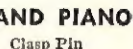
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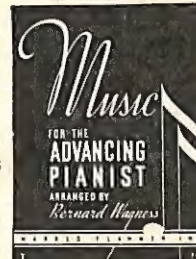


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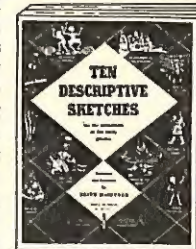


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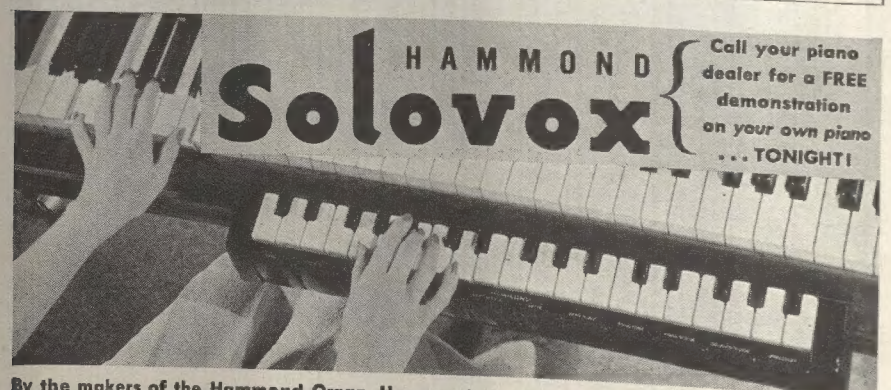
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THE JUNIOR ETUDE

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Some Hints on Weight Piano Playing Lawrence Partington

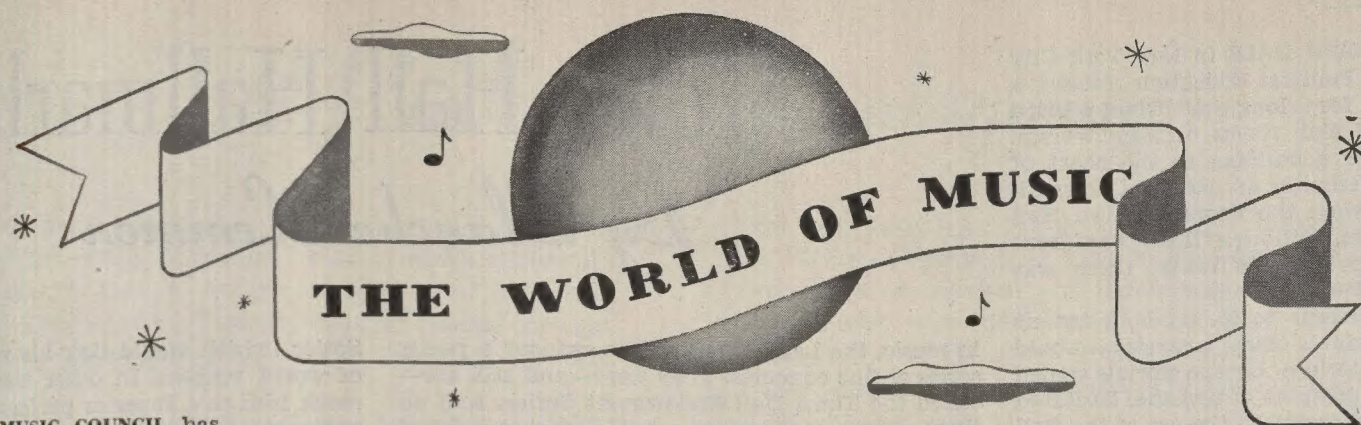
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Why I Always Have Plenty of Pupils Grace C. Gentry

Wrist Twist Esther Diana

Holding Pupils with Music Collections Gladys M. Stein

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HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

THE NATIONAL MUSIC COUNCIL has tabulated the performances of works written by American-born composers, played by sixteen leading symphony orchestras in the United States during last season, and found that there were ninety-two. Those works written by naturalized Americans, or aliens living in America, aggregated one hundred and fourteen. The total number of performances of works of composers of all nations was 1413. Thus, works coming from this country formed about eight per cent of the whole.

MISS PAULINE ALDERMAN of Portland, Oregon, is the winner of the five hundred dollar prize in the competition sponsored by the American Society of Composers, Authors and Publishers (ASCAP), for the best amateur musical play of the year. The winning play is called, "Come on Over." The librettist, Miss Evelyn West, also wins five hundred dollars.

THE YOUNG MEN'S SYMPHONY ORCHESTRA of New York, an organization for the training of advanced instrumentalists in orchestral repertoire and routine, has just entered its fortieth year of activities.

THE CENTENNIAL SEASON of the Philharmonic-Symphony Orchestra, which opened on October 9 with Leopold Stokowski as guest conductor, is highlighted by the presentation of new works and others rarely performed. In addition to Stokowski and the regular conductor, John Barbirolli, the list of guest conductors includes some of the foremost personalities in the orchestral field. New works listed are by Copland, Chavez, David Diamond, William Grant Still, and David Stanley Smith.

YOUNG AMERICAN SINGERS are given the opportunity to gain experience and training in operatic performance by the Opera Group of the National Orchestral Association of New York City, which opened its new season early in October.

THE SOCIÉTÉ PHILHARMONIQUE of Saint-Hyacinthe, Quebec, recently dedicated a memorial plaque in honor of Leon Ringuet, composer, conductor, organist, and teacher. For many years he was a distinguished member of Canada's musical world. Many Etude readers have played his delightful compositions.

A SYMPHONY ORCHESTRA in Santiago de Chile is the newest development in

the musical life of our South American neighbor. A group of eighty musicians under the leadership of Armando Carvajal and Domingo Santa Cruz has attained such proficiency as to win unstinted praise from visiting conductors. Much national music is presented on their programs.

ARTURO TOSCANINI has accepted an invitation to conduct the Philadelphia Orchestra at two of the regular week-end concerts on November 14 and 15, with the possibility that later in the season he will conduct again. Maestro Toscanini for the past several seasons has been conductor of the N. B. C. Symphony Orchestra.

A DÉBUT RECITAL in New York City, with several other appearances next season, is the prize to be given a young Brazilian pianist by Columbia Concerts, Inc., as a reciprocal gesture for the award of appearances of a young American pianist in Brazil, established this year by Guiomar Novaes. The details of this contest are also in the hands of Mme. Novaes and her husband, Octavio Pinto.

DR. ELMER A. TIDMARSH, director of music at Union College, Schenectady, N. Y., gave, early in October, his five hundredth organ recital in the Sunday afternoon series. Begun in 1926, these recitals have become an important part of the musical life at the College.

THE PHILADELPHIA CHORAL FESTIVAL SOCIETY, Henry S. Drinker, president, and James Allen Dash, musical director, announces the annual Bach Festival for May, 1942; and the annual Brahms Festival will be given by the society in March, 1942.

THE SIXTY-ONE YEAR OLD Cincinnati College of Music has greatly broadened its activities this year by the establishment of an Alumni Association which will include many of its famous graduates. The founding of a monthly newspaper to record the current achievements of former pupils is also announced. A new radio department has been installed. Its first director, Theodore Thomas, followed by Frank van der Stucken and A. J. Gantvoort (long a contributor to THE ETUDE), brought wide distinction to the school, and its present renaissance promises much.

THE UNIVERSITY OF DENVER has broadened the scope of its music activities by the merger with its music department of the Lamont School of Music, of Denver. The new department will be known as the Lamont School of Music of the University of Denver.

DR. FREDERICK STOCK, the venerable conductor of the Chicago Symphony Orchestra, entered his thirty-seventh season with that organization when he conducted the opening concert on October 16.

SIR THOMAS BEECHAM, British conductor, has been engaged to conduct a number of performances of the Metropolitan Opera Company during January, February, and March of the new season. Announcement is made also of the addition to the Metropolitan roster of Maria Markan, Icelandic soprano, who since 1932, has been making successful appearances in Stockholm, Oslo, Copenhagen, Hamburg, and Berlin.

CONDUCTORS AND SOLOISTS appearing with the Philadelphia Orchestra this season include, besides Eugene Ormandy, the regular conductor, Sir Ernest MacMillan, Sir Thomas Beecham, Saul Caston, Sergei Rachmaninoff, Betty Humby, Dorothy Maynor, Artur Rubinstein, Fritz Kreisler, Efreim Zimbalist, and Emanuel Feuermann.

THOMAS J. KERR, JR., of Baltimore, was the winner of the one hundred dollar prize offered in the La Forge-Berumen piano composition contest, sponsored by the Composers and Authors Association of America. His prize-winning solo is called *Retreat of the Lame Tin Soldier*.

THE PHILADELPHIA OPERA COMPANY will open its fourth season on November 18th with a performance of "Faust." In keeping with the policy of the company, all of the operas in this season's repertoire will be sung in English. A high light of the season will be the world premiere of the season will be the world premiere of Deems Taylor's "Ramuntcho." Sylvan Levin is musical and artistic director, and C. David Hocker is manager. Dr. Hans Wolmuth is stage director.

GIOVANNI MARTINELLI, world-famous tenor, has accepted the appointment as artistic director of the Chicago Opera Company. The veteran member of the Metropolitan Opera Company will still be heard with this organization; and he will also sing important rôles with the Chicago company. The Littlefield Ballet, directed by its founder, Catherine Littlefield, has been retained as the official ballet group for the Chicago opera season.



GIOVANNI MARTINELLI

VERNON DUKE, who wrote the score for "Cabin in the Sky", has completed a violin concerto which is his sixth work to be accepted for performance by the Boston Symphony Orchestra. For his serious music, the composer uses his real name, Vladimir Dukelsky.

Competitions

PRIZES OF \$200, \$100, and \$50, as well as performance of first and second prize-winning works by the Philharmonic-Symphony Society of New York City under the direction of Rudolph Ganz, are offered young composers between the ages of ten and eighteen years by the Committee of the Young People's Concerts of the New York Philharmonic-Symphony Society. Compositions must reach Dr. Rudolph Ganz, Chicago Musical College, 64 East Van Buren Street, Chicago, Illinois, no later than December 1st. For details write Dr. Ganz at the above address.

A FIRST PRIZE OF 2,000 ARGENTINE PESOS and a second prize of 1,000 pesos are the awards in a contest sponsored by the organizing committee of the first Pan-American Games, for a song entitled *Hymn of Sports*. It is open to musicians and poets resident in any country in the Americas; and full particulars may be secured from the committee at Avenida de Mayo 695, Buenos Aires, Argentina, South America.

THE AMERICAN ACADEMY IN ROME announces that it will hold in 1942 a special competition for a cash prize of \$1,000 in musical composition; this to take the place of the fellowship for study and travel which this year cannot be awarded due to present world conditions. Applications must be filed with the Executive Secretary of the Academy not later than February first; full particulars and application blank may be procured from the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

(Continued on Page 780)

IN BUILDING TOWN HALL in New York City the League for Political Education reached a cherished goal; for a long time it had wanted its own offices and club rooms and auditorium. But the erection of a building in the heart of Manhattan Island requires an outlay of no small proportions. And when the doors of Town Hall were ready to open, although there was great satisfaction in the League's ranks, there was little money in its bank account.

Then, as if in answer to its needs, a tenant appeared at the business office; a musician would like to use the auditorium. League officials smiled at this unexpected prospect of revenue, hesitated only a moment, and promised the use of the Hall for the next day. By that time carpenters could widen those stage doors sufficiently to permit a grand piano to be rolled through. No one, while the building was being erected, had thought of their ever needing to accommodate such a large stage property.

This fortuitous union between music and the League was effected in 1921; it was followed by a steady succession of musical events in the auditorium. For intimate recitals it soon became the choice of the famous, and, partly because celebrities appeared here, and, partly because they could not fill a larger auditorium, it became the choice of a far larger group—the would-be famous; debut after debut was made here. In a few years, Town Hall was celebrated near and far as a music center.

As time went by the landlord began to be as interested in the tenant as the tenant was in the landlord. Music was no longer merely a source of revenue; it was something of which the League was proud, something with which it would not willingly dispense. As an indication of its interest

Town Hall Hallmark

By Blanche Lemmon

in music, the League decided to sponsor a yearly series of fine concerts. They were—and still are—called the Town Hall Endowment Series. And on them appear each season a half dozen or more of the world's most renowned musicians.

An Idea Develops

This first gesture of interest was followed by a second one, the latter made several years later. Meanwhile, for a long time, Town Hall, Incorporated, as the League had come to be known, had been watching young musicians appear in the auditorium, had taken cognizance of their situation and asked what could be done to help.

Some of the young performers were mediocre, some very good, and a few—a very few—were already artists who gave promise of being still greater ones. Watching the welter of talent that passed in review each year, Town Hall, Incorporated, fell to wondering about such performers and about that long, difficult route that must be traveled before an artist, even an exceptional one, has a box office name. Among young people under thirty, for instance, how many of them, even the ones who topped the rank and file, could, without great difficulty, bridge that gap between a New York debut and the point where

a performer is rated by small city managers as a box office success? All of them could state in their publicity that they had made Town Hall debuts. How, then, was an out-of-town manager to know that the ability displayed by some unknown John Jones was extraordinary?

To help both managers and the John Joneses, Town Hall instituted a plan whereby it would present each year a Young Artist Award to the one under thirty, who, in the opinion of a committee of judges—acting upon suggestions submitted by the professional music critics of New York—should give in the auditorium the most outstanding performance of the season. It would consist of a plaque giving the date and nature of his accomplishment and in addition guarantee that he would be included as a paid performer on the following year's Town Hall Endowment

Series, which would link his name with virtuosity of world renown. In other words, it would hallmark him as a superior performer who had demonstrated his worth in a spot where competition is keener than anywhere else in the world. It would put on him a seal of approval recognizable to concert managers everywhere.

The first Award was made in 1938 and choosing the recipient was not difficult, for her achievement was one not matched nor likely to be matched in many a concert season. She was Miss Rosalyn Tureck, and she played the forty-eight preludes and fugues of Bach's "Well Tempered Clavichord" in a series of six recitals, and played them in a manner that made critics toss their hats into the air. So far as the judging committee was able to ascertain, this was a feat never before accomplished by a woman. And this woman who had the courage and the ability to put over this colossal undertaking was just twenty-three years old!

The Fruits of Labor

Miss Tureck had been a prize winner from an early age. At thirteen she was awarded first prize in the Greater Chicago Piano Playing Tournament, then she won a fellowship in the Juilliard School of Music, and in 1935 she captured both the \$1,000 Award of the National Federation of Music Clubs and the Schubert Memorial Award. The Town Hall prize, coming three years later, delighted her, of course. But to such a veteran collector of blue ribbons it could not have carried the shock of great surprise.

Did the Award do for her what Town Hall believed it would? She assures anyone who asks about it that it did. In a letter last year she wrote, "It came at a time when my career needed a boost of that kind and it helped to spread the news of success all over the country, since Town Hall has such prestige. I have no doubt that the Award carried much weight in the matter of engagements for that season—which was a very busy one."

The second Award was made to Miss Carroll Glenn, violinist, who was also an early and consistent prize winner. Prior to claiming the Town Hall Award for her playing she held fellowships at both the Institute of Musical Art and the Juilliard School, and for maintaining the highest general average over a period of four years, she won the Institute's Faculty Scholarship Award. Then, while still a student, she won the Walter N. Naumburg Award, which opened the way to a Town Hall concert. And for her performance in that debut recital she won the Young Artist Award plaque and the chance to be listed in a series of concerts that offered such stellar performers as Viroval, Enesco, Myra Hess, Flanagan, Rethberg and others.

Her age when all of this was accomplished? Nineteen. Thus far she has the honor of being the youngest artist to receive the Award.

The third winner was a singer of such superlative gifts that her fame from the moment she appeared on the Town (Continued on Page 792)

A Psalm of Thanksgiving

SO MANY OF THE Psalms of Thanksgiving are dedicated to "the Chief Musician" that it seems especially fitting at this annual American festival of gratitude to God for our blessings that THE ETUDE give special thought to thanks for our unnumbered benefits in this hour of world confusion.

Thanksgiving is our most venerable American holiday. It is three hundred and twenty years old. The Pilgrims, in the autumn of 1621, came together, not so much for a harvest feast, but for a day of prayer and thanksgiving for deliverance from the perils of the first New England winter, for their escape from wild beasts and from Indian arrows. This was no hilarious festival.

They had been obliged to bury their dead at night, so that the Indians might not know that the tiny group was reduced. Half of the colony died during the first winter, including Governor Carver. Yet those who remained steadfastly gave thanks for their blessings. They had in them the same spirit of courage and defiance of danger which have made the people of Britain to-day the marvel of the world.

Those who at this hour make Thanksgiving a kind of Falstaffian orgy of turkey and cranberry sauce and the "trimmings" are very remote from the true spirit of the festival. As we meet at this harvest feast, to revel in the plenty which comes to most American homes, let us not forget to give thanks for our still greater blessings.

We give thanks for the privilege of living in America, for the privilege of being Americans; for the privilege of making sacrifices to help others who are, at this moment, in appalling distress through no fault of their own.

We give thanks that many of our friends in all countries overseas are still spared from the worst devastation of war: the agony of hunger and plague.

We give thanks that, together with millions of other Americans, we have not lost our faith in the ultimate triumph of right. History many times confirms the fact that

in the long run, right inevitably triumphs over might.

We give thanks that, even in the warring countries of the enemies of freedom and democracy, there are millions of oppressed, who look secretly, with hope and faith, for the overthrow of the cruel tyrants who have ruined their lives, demolished their businesses, and robbed their families of loved ones.

We give thanks that our children can continue their happiness and their education without fear of murder from the skies.

We give thanks that the torch of culture is still burning brightly in the land of the free, that its sacred fire may be used to illumine the world.

We give thanks for the spirit of tolerance which enables us to understand and appreciate the shortcomings of others—to view well meant differences of opinion without condemning others for holding them.

We give thanks for the spirit of sanity, the "horse sense" which is keeping the great body of American people from losing their social balance, from running to destructive moral, political, and economic extremes based upon radicalism and a doctrine of a false ideology.

We give thanks that millions of Americans have a higher understanding of the importance of music in life, especially at a time of crisis. "Music," said an important industrialist recently, "is the best 'blotout' I know. When I go home at night, I sit at

the piano and play for an hour, and the countless troublesome problems of the day vanish completely. It is a rest, a solace, a stimulant, and does something beneficial to my mind, which is hard to describe. It seems to help me to reconstitute and reorganize unconsciously my thinking apparatus, so that after these periods of music I can see things more clearly and come to profitable decisions which would not be possible with a disturbed mind. One cannot do much with a troubled, overworked brain. Music brings a kind of blessed repose, balance, and refreshment that, together with my family, the association with worth while friends, the joy of wide reading, and the inspiration of religion, lead me to give thanks daily for my blessings." The speaker was the head of one of the largest steel manufacturing plants in America.

(Continued on Page 792)



Above Photo by John A. Armstrong

1621

1941

Thanksgiving dinners three hundred and twenty years apart. The 1621 picture is a re-dramatized performance given in recent years by the citizens of Plymouth, Massachusetts.



Miss Rosalyn Tureck, brilliant young 23-year-old pianist, being presented with an illuminated scroll emblematic of her winning the first "Town Hall Endowment Series Award" for her presentation in the 1938 season of the 48 Preludes and Fugues of Bach in a series of six recitals. She is the first woman, as far as is known, who ever attempted such a feat. The "Town Hall Endowment Series Award" is given each year to the young artist, man or woman, under thirty, who, in the opinion of the New York music critics and the Town Hall Music Committee, gives the most outstanding performance of the season at Town Hall, and shows the most promise. The award also carries with it an engagement to appear on the next Town Hall January 11, 1939. Left to right in the picture are: George V. Denny, Jr., President of Town Hall; Mrs. Hermes Fontaine, Mrs. F. C. Muschenheim, Rosalyn Tureck, Mrs. Theodore Steinway, Mrs. Arthur M. Reis, members of the Town Hall Music Committee, and Kenneth Klein, Director of the Concert Department, Town Hall.

The Revival of The Ancient Recorder

An Interview with

Irmgard Lehrer

By Rosa Pringle

"Anon they move in perfect phalanx to the Dorian mood of flutes and soft recorders"

Paradise Lost—John Milton

During the past ten years there has been a very definite movement in Europe and in America to revive the ancient recorder so frequently mentioned in history and literature. The instrument has a peculiar appeal to children.—EDITOR'S NOTE.

IRMGARD LEHRER, FOUNDER AND DIRECTOR of The Center for Old Music, is bringing to the public a great deal of information on musical subjects that has hitherto been unavailable.

Miss Lehrer is a gifted recorder player, a concert artist and teacher of established recognition in America. She is assisted in her work by Eva Heinetz, and other well-known artists, who conduct classes in the viola da gamba and harpsichord.

The prime purpose of the center is to revive an interest in these early instruments. And the first and most necessary step in this revival, as Miss

Lehrer explained, is to make the public acquainted with the music for them, most of which still remains in museum files.

"Our use of the words 'old music,'" Miss Lehrer explained, "does not in any sense mean that such music, or the instruments on which it is played, are musty and uninteresting. The word 'old' is used, for lack of a better one, to describe something worthy of preservation and transmission, regardless of period."

"Like all true creations, the music for old instruments possesses the quality of timeliness, for it was universally understood and appreciated in its day. It is therefore just as beautiful and fitting for 'moderns,' in their stream-lined environment as it was when first created."

This is readily understandable in the light of Miss Lehrer's account of the recorder's history: Its highly functional existence as one of the chief "mouthpieces" of our civilized world through several centuries, and its temporary retreat before more aggressive instruments in our modern categories.

"Everybody played recorders," Miss Lehrer went on. "And this is exactly as it should have been, and as we, who recognize their possibilities, would like it to become again. For there is no other instrument more adaptable, either for solo or ensemble playing. And the most remarkable of its assets is its really beautiful and practicable contribution as an obligato or accompaniment to the human voice. For this qualification, as all musicians know, is rare."

"Listen," she said, as she played a few notes on her own recorder. They were liquid and plaintive, like the notes of a bird. More "throaty" than those of our transverse flute, these

tones were the basis for the definition of a recorder in fourteenth century English dictionaries as: *A singing bird.*

"It certainly possesses, to a marked degree, the mingled qualities of our most beautiful wind instruments," Miss Lehrer handed me her recorder as she spoke. "See," she said, "how very simple it is. There are no slides, no intricacies, and it is small enough to tuck into one's briefcase, or a large shopping bag or overcoat pocket."

According to some charming bits from historical documents in Miss Lehrer's possession, not only musicians, but the greatest dramatists of all time, had marked respect for the recorder.



Miss Irmgard Lehrer in Elizabethan costume. Photo reproduced by permission of Dr. William C. Carls.

Shakespeare devotes an entire scene to it in one of his most famous plays. In "Hamlet," when news is brought to the hero of the final proof of his father's murder, instead of attempting to describe in words the acute agony of mind suffered by a human being already tortured beyond measure, Shakespeare has the character cry out: "Come! Some music! Come! The recorder!"

Samuel Pepys, also in his noted diary, gives us one of the most vivid impressions of the instrument. In his description of Massinger's mystery play, "The Virgin Martyr," in which the supernatural effect of an angel-choir is accomplished with the use of recorders, Pepys

words, always worthy of quotation, are delightful:

But that which did please me beyond anything in the whole world, was the wind musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife: That neither then nor all the evening, going home, and at home, I was able to think of anything, but remained all night, transported, so I could not believe that ever any musique hath that real command over the soul of man as this did upon me: and makes me resolve to practice wind musique and make my wife do the like.

A few days later, we read, the mighty Pepys carried out his resolve, and went to his flute-maker to buy a recorder.

Comparatively few casual students of music realize that such great composers as Bach and Handel had an imposing list of works in which the recorder was featured. Four sonatas and "Sonate da camera" by Handel were composed for recorder. And in most of his operas, his Italian cantatas, and "Water Music," they take a prominent part.

The "Second and Fourth Brandenburg Concertos" by Bach have recorders as solo instruments. And many of his cantatas contain recorder obligatos.

Telemann also must have been something of a virtuoso on the instrument, as he wrote numerous works for the recorder, each of which brought out a different (Continued on Page 734)

Music Versus Professionalism

An Interview with

Raymond Gram Swing

Distinguished Journalist and Commentator

By ROSE HEYLBUT

Raymond Gram Swing is credited with attracting the most extensive following of any news commentator in the world. He was born in New York state, and was educated at Oberlin College and the Oberlin Conservatory of Music. Mr. Swing began his journalistic career before he was twenty. He ranks as one of the most experienced foreign correspondents. He served as Berlin correspondent of the Chicago "Daily News" and, later, of the New York "Herald"; as London correspondent of the Philadelphia "Public Ledger" and of the New York "Evening Post"; and as New York correspondent of the London "News Chronicle." He was a member of the editorial board of "The Nation."

Mr. Swing has devoted himself to news broadcasting since 1935. He was News Commentator on Foreign Affairs of the American School of the Air (Columbia Broadcasting Company) in 1935-36. He has been News Commentator on American Affairs for the British Broadcasting Company since 1935; News Commentator on Foreign Affairs for The Mutual Broadcasting Company since 1936; and News Commentator on American Affairs for the Canadian Broadcasting Company since 1938. Mr. Swing is also the author of several books, including "Forerunners of American Fascism" and "How War Came." His hobby is music.—EDITOR'S NOTE.



Raymond Gram Swing

AMONG THE CONTEMPORARY WORKS of distinguished merit presented by the Composers' Forum, in the New York Public Library some months ago, there was a composition for violin and piano entitled "Fantasia quasi una sonata." The work was unusual in two respects. First, it was more than ordinarily expressive; and, second, it had nothing to do with "professional music." The "Fantasia" was the work of Raymond Gram Swing, the eminent news commentator, whose penetrating analyses of the foreign situation help shape the thought of millions of listeners. Most of these listeners were surprised that Mr. Swing should appear as the composer of formal and excellent music. The cause of the surprise roots partly in the attitude of Mr. Swing and partly in the attitude of the listeners.

Mr. Swing does not talk about his music making. He makes music solely because he loves it; he has no thought of making money from it, nor of earning public acclaim for his musical activities. He describes himself as a "rank amateur," and prefers the privacy of that status. He tells you, though, that music has been part of his life

as long as he can remember; that economic necessity was the sole reason for his turning to journalism rather than to music; that he has never relinquished his active participation in music. He tells you emphatically that the future of music lies in the hands of the rank-and-file amateur rather than of the professional. As concerns Mr. Swing's radio listeners, they demonstrate the hold that professionalism still has upon the public mind by showing surprise that a "non professional" should write outstanding music. And it is just this curious, if widespread, attitude of mind which Mr. Swing desires to refute.

Playing for Pleasure

"What we need as much as anything else today," says Mr. Swing, "is to open our minds to the idea that it is possible—even necessary—to devote ourselves to an artistic pursuit without in any way earning money by it. The problem of leisure is quite as great as that of labor, and our civilization hasn't yet taught us the full use of leisure, which is not 'fun' or 'time-killing,' but self-satisfaction through self-expression. A man

so exclusively devoted to the business of gain that he lets the expression of his inner self become atrophied, grows dull, maladjusted, narrow. The same is true of nations. When a nation gives too little time to self-expression, its civilization is retarded. Now, music is one of the finest means of self-expression, because its appeal is so entirely subjective and personal. That is why it should be cultivated, why the majority of people do cultivate it, happily enough, regardless of 'musts.' I look forward to the time when the average citizen will turn to music as he does to sports—not to make a name or a living, but to release himself. As we get more and more civilized, we will participate more and more freely in artistic creation, and for no other reason than that we want to. When that happens, the nation which is formed of millions of expressive individuals will show new creative vitality."

"There are encouraging signs that this higher state of expressiveness is nearer at hand than is generally supposed. More music is made in the home to-day than was the case thirty years ago. More musical instruments are being sold. Much more group music is to be found; and group music, to my mind, is the most important of all, since it stimulates cooperative enjoyment and minimizes solo professionalism."

"The popular attitude among professional musicians is to question the vitality of personal participation in this day of radio, phonograph records, and generally superlative canned music. They hold that the more people are encouraged to sit back and hear fine performances cost free, the less they are inclined to take the trouble of working out less perfect performances themselves. I quite disagree with this view. My own observations show that the sort of music people make themselves has grown enormously. Little cross-roads towns—I can think of many of them—have marshaled their music-minded citizens into amateur orchestras and chamber groups that

give amazingly good performances. Choruses and glee clubs are to be found everywhere. School boys form chamber music groups in their schools, as elective secondary activities.

Active Participation

"What the professional means when he offers his objection is that the fine canned music we get deters people from going to concerts as much as they did in the days when the concert platform was the only authoritative source of good music available. And, in this, he is quite correct. The concert business is not falling off, certainly—I hope it never does—but it no longer dominates the scene in isolated splendor, as it once did. And this is an excellent thing! Instead of going to professional concerts, for which he had to spend money and dress up, the average music-lover is finding a new and two-fold stimulus, closer at hand. First, he hears great music at no effort to himself. On the radio, he hears vital performances; on the phonograph, he hears whatever he wishes, whenever he wishes, as often as he wishes."

"But the important thing is that the music



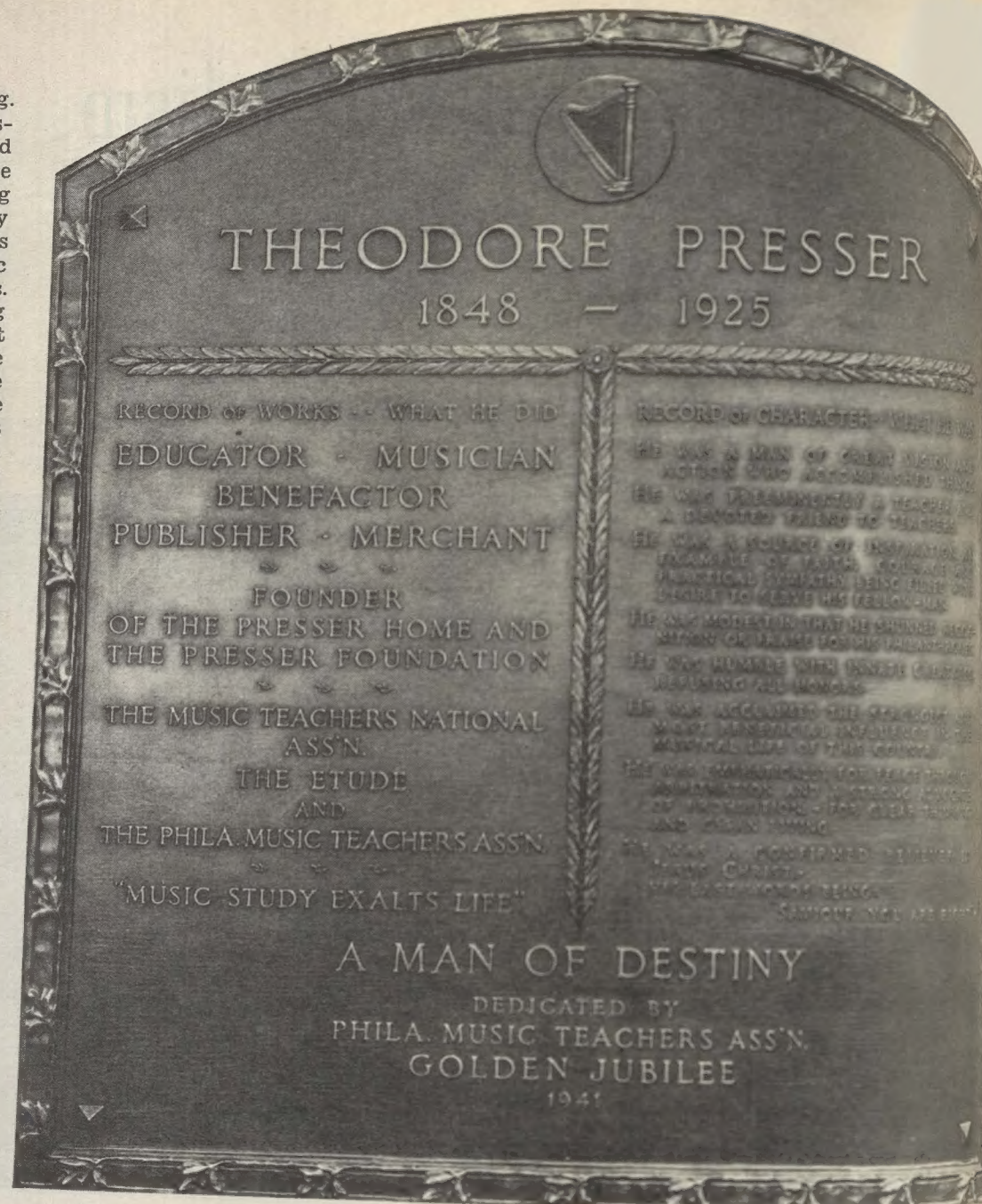
Recorders with a primitive stringed instrument

stimulus doesn't end with passive listening. Which introduces Point Two! The new florescence of amateur music throughout the land means that the more music people take in, the more encouragement they find for translating their interest into active participation. To my mind, the sole cause for this new florescence is the sheer repetitive weight of the canned music people have been hearing for the last ten years. While a good concert stands out as a stimulating treat, the repetitive cumulation of good music at home, day after day, year in year out, does more than entertain; it invites personal and active participation. We have seen quite the same thing happen in the field of sports. As a result of continued spectator interest, people have been stimulated to take part themselves, sheerly for the fun of it. It is precisely this element of taking part one's self, for the fun of it, that is the core of self-expression. The accessibility of great music is chiefly important for what it does after it has been heard. That is why I must disagree with the professional attitude which dwells upon the 'harm' that canned music can do. It does no harm at all. It does the enormous good of familiarizing people with music they had little or no chance of hearing thirty years ago, and of arousing them to take a hand at music-making themselves because of this.

"It is this absence of professionalism that I anticipate in the music of the future. I admire the professional class greatly. As a class, though, it is too small, numerically, to dominate the musical scene as it has done. There have been simply performers and listeners, with no stress whatever on the in-between group which is not content with listening alone, yet which is not at all professional in its purpose. And this group, precisely, has the most to bring to music. Music belongs to the people—in their own hands, their own throats—not as a rare treat, not as a mark of social superiority, but as a vital force to live with.

"We are all familiar with one reason, at least, why music has been kept apart from everyday life. Most children 'take lessons' when they are small. Then comes the time when other interests crowd in and formal lessons are halted. Still later, we find the average adult looking back upon that break between music study and everyday living, and regretting it. That in-between period needs careful attention. It is certainly not the fault of the child that his music work is halted. Our general educational methods are to blame. Let me offer an example in the case of my own son. He is now a freshman at Harvard, majoring in music, and receiving full academic credit for his work in harmony, music theory, and similar subjects. He also plays the violoncello which he greatly enjoys; but he receives no academic credit whatever for the hours of work he devotes to instrumental practice. The inevitable result is that, while his job consists in working for college credits, he has less and less time to devote to a type of work that is surely as important as any academic subject. Whatever time he puts in at violoncello work must be taken from his hours of personal leisure and recreation.

"My boy's case, certainly, is not unique. Every school and college student, who might be eager to practice, is under the same disadvantage. Is it any wonder, then, that this average student abandons personal music-making during the years that he is being educated in practically all subjects except those that might enrich his inner personal life? What (Continued on Page 782)



Music Teachers Honor Memory of Theodore Presser

THE PHILADELPHIA MUSIC TEACHERS ASSOCIATION, of which the late Theodore Presser was the founder in 1891, presented to the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pa. (101 West Johnson Street), a magnificent bronze tablet dedicated to the memory of the Founder. The occasion was Founder's Day, which is celebrated biennially at the Home. The P.M.T.A. made this event one of the series of commemorations forming a part of the Fiftieth Anniversary of the founding of the P.M.T.A. The beautiful tablet, designed and executed by one of Philadelphia's leading jewelers (the J. E. Caldwell Company), measures three feet by three feet, six inches. The tablet was presented at the Home on June seventeenth, before a large audience, including many distinguished musicians and citizens in other fields in the city of Philadelphia. Mr. Lewis J. Howell, President of the P.M.T.A., made the presentation speech, supplemented by Miss F. L. T. Seabury, for many years Secretary of the Association. Dr. James Francis Cooke, President of the Presser Foundation, who presided at the celebra-

tion, made the speech of acceptance. This was followed by a memorable program made notable by a short talk from M. Isidor Philipp, for twenty-seven years President of the Faculty of the Conservatory of Paris, an address by Dr. Glen Haydon, Head of the Music Department of the University of North Carolina, piano solos by Mr. Harry Mayer, who made a splendid impression upon an audience composed largely of professional musicians, and finally, a very extraordinary a cappella chorus composed of young men and women from the Olney High School (Philadelphia), ably conducted by Mr. Theodore Nitsche. Mr. Edwin B. Garrigues, President of the Home, also addressed the audience. After the program the guests remained for a buffet supper and they were received by the sixty-five regular guests residing in the Home.

The Presser Home for Retired Music Teachers welcomes visits at any time from musically interested friends passing through the city of Philadelphia. It is delightfully located in five acres of garden, in the suburb of Germantown.

(Continued on Page 746)

Vocal Problems and Breath Technic

A Conference with

Margit Bokor

Distinguished Hungarian Soprano,
Leading Soprano, San Francisco
and Chicago Opera Companies

Secured Expressly for THE ETUDE by MYLES FELLOWES

Margit Bokor, who has earned the acclaim of American concert and opera audiences, is a native of Budapest. She showed marked musical and dramatic ability as a child, and was trained as a concert pianist. Not until she was seventeen did her voice prove exceptional. Although she was almost ready for her pianistic debut, she returned to her studies, receiving her entire vocal training at the Budapest Academy of Music. She passed her examinations there four years later, and was immediately engaged for the Leipzig Opera. Thence, she went to the Dresden Opera, where she worked under Fritz Busch, and later, to Vienna. She has appeared as guest artist at Covent Garden, Paris, Brussels, Amsterdam, and at the Salzburg Festivals. Since the outbreak of the European war, Mme. Bokor has sung in South America and in the United States, winning recognition for her vocal mastery and her charming stage presence.—Editor's Note.

IT IS DIFFICULT to select one problem as the most important in vocal technic; the technic, or mechanics, of singing is like the foundation of a house. That is to say, it must be there, but it should not be conspicuous in any way. The greatest technical mastery consists in giving the impression of an absence of technical problems! That, of course, is "the art which conceals art." Still, those problems are there, and the performer who best conceals them is the one who has spent most time and work upon their solution. If I were asked to select one problem as the broad basis of singing, upon which all other technics must rest, I should say *breath technic*.

The art of breath control involves a great deal more than the correct drawing of breath. Every tonal development (in contrast to interpretive development) depends in one way or another upon breathing. In addition to this, the singer's personal welfare upon the stage is intimately bound up with breath. That is why stage fright can be so devastating! Even under ordinary conditions of everyday living, we know how shocks, surprises, and moments of expectancy affect the rhythm of our breathing. When novelists wish to depict tension in some character, they use the stock phrase: "Her breath came as though she had been running." The entire respiratory function is closely bound up with emotional fluctuations, because the system burns up more oxygen in moments of stress and needs to replace it by more breath. I dwell on these examples in order to stress the singer's need for breath mastery; not only does he require full breath for the projection of tones, but his emotional state, in facing an audience and projecting himself into the dramatic situations of scene or song, tends to draw upon the very same supply of breath that

he needs for singing! That is why the young singer should acquire a firm grasp of the art of breath control before he allows himself to think of the interpretive phases of vocal art.

Talent Cannot be Taught

These interpretive aspects are, to my mind, a matter of inborn talent and temperament. No one, really, can "teach" a person how to magnetize an audience. As Sir James Barrie says, a person either has the gift of charm, or he lacks it! But vocal technic is quite a different matter. That depends upon purely physical actions and reactions and every serious student can master them. And, in the long run, the singer who has mastered vocal technic has the longer, surer, vocal life.

In learning how to breathe correctly, the singer should focus attention on the diaphragm, thinking of *depth* and *wideness*. Breath originates with the strong muscles of the abdomen which give it support. In passing through the respiratory tract, then, it should expand the diaphragm in an outward direction. One can easily acquaint one's self with this sensation by placing the hands against the body a little above the waist line, and inhaling deeply, with closed mouth. Correctly drawn breathing will at once expand the body so that the hands feel themselves being pushed outward, following a marked "widening" of the body. True, the abdominal region also tends to expand, but the chief expansion should be concentrated in the region of the diaphragm. The student should perfect this diaphragmatic technic before he thinks seriously of singing.

What Is Breath Control?

The next step in the passage of breath is its contact with the vocal cords, the vibration of which produces tone. Here we approach the important problem of breath control. This means the budgeting of breath so that just the right amount is used for the vocalization of tone. If

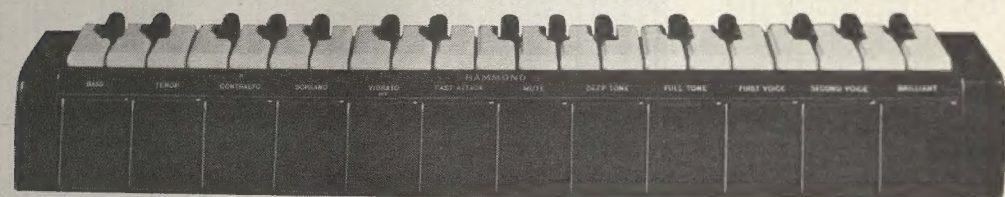


Margit Bokor

too little breath is used, the resulting tone is weak; if too much is used, the tone becomes breathy and colorless. The most helpful conception of breath control was taught me at the Budapest Academy. I was told to think of a single-column fountain, at the top of which there is a light, unattached ball; when the water is sent up through the column, it pushes against the ball, causing it to dance up and down in a light, free motion. The greater the water pressure, the higher the distance the ball reaches. In singing, the water column is represented by the column of air, and the ball is the tone. The tone "sits" easily upon the column of air, receives its strength of support from it, moves freely and lightly (or the reverse) according to the breath power behind it. If the breath pressure is strong and steady, the tone remains precise, firm. If the breath pressure is wavering or unsteady, the tone trembles, exactly as the ball does atop an unsteady column of water. Even to-day, after ten years of experience in public singing, I think of this picture of the ball and the fountain in perfecting my breath technic. I offer it to other students in the hope that it may prove equally successful for them. (Continued on Page 778)

New Instrument Opportunities for Piano Teachers

By Paul G. Faulkner



The Solovox keyboard and tone selectors. This may be attached to any piano keyboard

ONE OF THE BEST KNOWN VIOLINISTS, in a large symphony orchestra in the East, was retired because of age. As far as he was concerned, he felt that he had the mentality and physical vitality of a man of thirty-five. His friends thought likewise. In the orchestra he had received one hundred dollars a week; and then, almost overnight, he found himself reduced to a small pension and a small class of pupils. Depressed with the feeling that he had been cut down in his prime, he strolled into a music store and heard a young man play upon an instrument then coming into great vogue. It was not a severe classical instrument upon which the musician had been trained at Leipzig; but he saw how fine music rather than trash, could be adapted to this newly popular instrument. With his wide musical training he mastered the new instrument in a few months and also taught his musical wife. In a little over a year, they had formed classes so large that they were required to engage assistants, increasing their joint income to over two hundred and fifty dollars a week during the season. This was a far larger income than they had ever had, and they were happy in a new field. If this man had "stood on his dignity" and failed to open the gates to a larger musical public, he would have met disaster.

It was just a little over a year ago that I went into an exclusive piano store, which handled one of the most famous of all keyboard instruments. I knew the proprietor very well indeed. He was a fairly accomplished player. As we were talking over some details of the coming season—a season which did not look any to propitious to me—a mother entered the store with a boy who seemed about as unhappy as any thirteen-year-old high school freshman could be.

Impressing the Young Hopeful

"Now see here, Ma," he said, "there isn't any use buying me a piano because I just won't practice on it. I'm going in for football and if I can't make the team, I'll go in the band. Now if you wanted me to play the trombone or the saxophone, it would be different."

My friend, the proprietor, had a Scotch streak

in him, and he was good and canny. He said, "I'm with you, Son. I play the trombone, too, but I think that I play the trombone very much better because I also know how to play the piano. Why? Because the piano takes in all music, whereas learning one solo instrument takes in only one line. I feel that it is a wonderful experience to learn to play the piano and also to play a band instrument or an orchestral instrument. Did you ever see this instrument here? It is called a Solovox (solo voice). Look at this little keyboard just below the other keyboard."

The boy clumsily put his fingers upon it and said, "Looks like a doll's piano." "That's just what it is not. It is really a whole collection of solo instruments. One great orchestral conductor, Fritz Reiner, whom you hear over the radio on the Ford Hour and in other top line broadcasts, said of this Solovox, which you call a doll's piano, 'Its endless possibilities for creating new and fascinating sound effects, in combination with the piano, will kindle the imagination of every pianist. In fact, the Solovox may revitalize the present style of writing for the piano.'"

"I guess I must be all wet," said the boy. "Will it really imitate instruments?"

"Well," said the proprietor, "a better term might be 'simulate,' but the similarity is such that nearly everyone is amazed. Listen to all of these different instruments."

The proprietor went on playing tunes which brought out the solo quality of these orchestral instruments—violin, flute, piccolo, oboe, English horn, soprano saxophone, alto saxophone, tenor saxophone, bassoon, trumpet, muted horn, French horn, violoncello, and organ. Some of these tones strikingly resembled those of the instruments. Others required a little stretch of the imagination, but all of the tone qualities were beautiful; and I noticed dozens of combinations (brought about with great

ease through inconspicuous tilting levers, which in the Solovox, are called tone selectors) of various timbre.

Music Lovers Without Number

Meanwhile, the boy became more and more interested, and so did I. My entire bringing up as a musician, pianist, and teacher had been strictly orthodox. It ran the conventional gamut of the usual beginner's materials, that I liked to call "legitimate," through Kunz's "Canons," Bach's "Inventions," through Czerny, Cramer, Moscheles, Clementi, and the usual series of master works from Scarlatti and Handel to Debussy and Scriabin. Oh, yes, I was a Brahman. I turned my nose at anything that did not come within the bounds of the holy circle I had inherited from my teachers. Those who seemed to enjoy music out of my circle I looked upon as "unmusical." I did not realize that I had been isolating myself from the vast world of human beings outside my circle who could never enter my field as performers. My conversion to the possibilities of this new musical territory came like a miracle and was one of the most profitable and enjoyable experiences of my life. I have not lost anything of my orthodox musical training or my professional dignity, but I have added greatly to my income and have stretched my hide-bound narrowness until I am again in tune with the larger world from which I had kept aloof.

The proprietor gained the interest of the boy and his mother. She bought a piano for him, but it was a piano with the Solovox attachment.

The more I saw and heard of this innocent-looking little keyboard, the greater was my in-



Paul Traubman playing the Solovox

terest. It is an accessory to the piano, the pipe organ, and the electric organ. The thirty-six miniature keys are made from Dupont platin. The white keys are only two inches long, in contrast with the ordinary white piano keys, which are five and one-half inches long. Yet, in this keyboard of only three octaves, there is a tone range

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Some Things I Have Learned From Teaching

A Conference with

Harold Bauer

World-Renowned Pianist

Secured Especially for THE ETUDE by JOHN SHERWOOD

I ACCEPTED MY FIRST PIANO STUDENT with apprehensions. Having had no piano instruction myself (I was a violinist and taught myself whatever I know of the piano), I could hardly pass on a set system of instruction to anyone. Where another teacher could speak authoritatively of this or that "method," I could only say: "This is what I have done, and it has proved helpful to me." With the experience of teaching, however, that first apprehension has subsided. I have learned that "methods" are valuable only in terms of the help they give the student. And if an absence of method can give equal help, then an absence of method is equally valuable. For myself, I find that students do the best work when they are subtly guided into helping themselves. Again, I do not formulate any theories about this; I offer it solely as my own experience. I like best to say to a pupil: "Our goal is music; let me see how you go about drawing the most musical results from this page of notes; then I'll show you how I would go about it. Together, we may come closer to the goal than either one of us might separately."

Advantage of Class Discussion

Approaching teaching in this light, I find that the piano class has a certain advantage over individual work with separate students. A group of pupils, of approximately the same degree of advancement, meet with their teacher; together they discuss some composition, endeavoring to draw from it the intentions of the composer and the best way of realizing them. At once, such informed discussion opens vistas and clarifies points of view. First, one plays the work, and another criticizes him, not in terms of "good and bad," but in terms of his own musical approach to the passage. A third may criticize the critic. Each one who offers an opinion must justify it by practical demonstrations on the keyboard. Finally, the members of the group try to judge which interpretation is musically the most satisfying, asking each other questions, all the while, as to how some specially pleasing effect was achieved. The teacher serves as arbitrator, or moderator, of all discussions and examples, keeping the talk and the playing strictly within musical bounds. I have spent hours in such discussion of Bach's "First Invention," and both my students and I have derived the keenest stimulation from our joint and

active participation in interpreting this work.

Such a class system, in my opinion, is more musical and more satisfying than indicating what a student must do "because I say so." An alert teacher can readily see that no unmusical slips occur, and the students are encouraged to take the vital step of thinking for themselves—especially when they feel the responsibility of justifying their individual opinions by demonstrations before the others. The goal of music study, after all, is the making of music; and the technical aids to fine music-making—such as



Harold Bauer

accuracy, strict rhythm, clean playing—become stimulated when the performer knows he is being judged by an aware and critical audience, each member of which is burning to justify himself in like manner. Even little beginners may be given their first taste of piano study in participative classes of their inexperienced but enthusiastic peers.

The True Teacher Helps Pupil to Help Himself

A certain intimate relationship is bound to exist between teacher and pupil, and the pupil's enthu-

siasm for his work—which is just another way of referring to his progress—can be materially affected by the nature of this relationship quite as much as by the actual facts explained to him. Sometimes, regrettably, the relationship is that of tyrant and slave. Another questionable attitude results when the teacher assures his pupil that all will go well if only he is sufficiently "inspired." The pupil may like this better, but it does him no good. I have found that the most satisfactory progress results when teacher and pupil stand in the relation of doctor and patient. That is to say, the teacher is made aware of all the facts in the pupil's musical case history, good and bad alike, without hesitation; then he analyzes these facts and makes his diagnosis, as the result of which he offers advice. From this point on, the pupil acts independently, applying the advice for himself. Truly musical expression can hardly be achieved on any other basis. No one can tell another human being exactly how to get his musical effects. Directly a pupil is told what to do, the effects cease to be his own. It is a better plan, I find, to encourage the student to do his best, whatever that best may be; to lie in wait, as it were, for the truly right and satisfying musical expression—the occasional glimpse of pure beauty resulting from the perfectly sonorous tone, the perfectly balanced phrase—and then to analyze this effect, taking it apart in terms of what the student himself did to achieve it. On such a basis, he will know how to do it again, and the knowledge, as well as the effect, will be his own.

Detailed Analysis Reveals Unperceived Beauty

There are a number of aids to fine playing, of course, and the pleasant thing about them is that they can usually be analyzed and thus reduced to simple, rational terms. Let the pupil early be made aware, for instance, that the pressing down of single keys means very little, no matter how fleetly they may be made to sound. Music results only from the relationship (of tone, color, dynamics, and balance) between the notes of a musical phrase. Playing loudly or lyrically or boldly has meaning only in comparison with what has come before and what follows. Further, let the pupil learn to treat chords in terms of the notes to be emphasized and those to be subdued. You can derive different effects from the C-major chord, according to whether you stress the root, the third, the fifth, the octave, or all four equally. Observe this; then, later on, when you come to the sonorous chords of Brahms, you have a wealth of color possibilities to choose from, according to your interpretive accents.

For this reason, the pupil should be early encouraged to master all the materials at hand; to understand the possibilities of the printed notes, and also the resources of his instrument, upon which interpretive thought comes to life. Never be afraid to think things through! It is a profound mistake to suppose that emotional beauties vanish on close analysis. (This is the theory of the "don't-brush-the-bloom-from-the-peach" school of thought, which fails utterly to realize that the bloom of the peach looks even lovelier when examined under the microscope.) On the contrary, the more penetratingly we search into the causes of emotional beauties,

the better shall we understand their management.

Take the question of piano tone, for instance. A truly beautiful tone is too personal and mysterious to be analyzed? Not a bit of it! Anyone can produce and vary beautiful effects at will—provided he understands how piano tone is effected by the percussive noises of the instrument itself. The structure of the piano gives rise to three percussive notes. The first—and this one is always present—is caused by the knocking of the hammer against its string. Even if we do not hear this knocking as a separate sound, it is there, and it modifies the quality of the tone (as is readily proven when the string is plucked or electrically vibrated. In second place, there is the striking of the finger on the key; and, third, the striking of the key against the bed of the piano when it is forced down the full way. If we understand these accessory (though possibly indistinguishable) noises, the approach to tone becomes clarified. We see that the only possible way to vary tone—apart from intentional dynamic gradations of loudness and softness—is to use these three factors in different combinations. To eliminate the striking of the finger on the key, one has only to press the key, and immediately a very different, more lyrical tone results. To avoid the knock of the key into its bed, one strokes it swiftly, and again a very different tone results. It is neither inspiration nor genius which colors a pianist's tone, but a very straight, clear analysis of the materials at hand.

In similar fashion, rhythmic accuracy can be analyzed as to its essential factors, which are found to be physical rather than musical. If a pupil finds persistent difficulty with rhythm—which is a different matter from carelessness in keeping tempo—let him turn away from the piano and devote some time to marching, dancing, or doing precise calisthenics. I have hardly ever found a truly rhythmical person who is awkward in his gestures. An excellent musical drill for rhythmic accuracy is the playing of chamber music. Here, there is no conductor's beat to lead the players. There is no "boss" at all, save the unseen spirit of good performance. To gratify this spirit, all the players must be on their mettle to do the most accurate work possible.

Overcoming Opposing Rhythms

A useful occasion to insist upon energetic analysis occurs when the pupil begins to find difficulty with opposing rhythms. Many young students consider this a serious musical problem. Actually, it is no musical problem at all. It is a matter of straight arithmetic, and anyone who has had the advantage of even a grade-school education finds here an excellent chance of putting his studies in fractions to work for him. When you have a two-part rhythm in the left hand against a three-part rhythm in the right, do not fall into the trial and error method of getting them right. Take out your pencil, instead, and find the least common denominator of two and three. You will find it is six. Now all you need to do is to count six to each measure (regardless, for the moment, of the indicated time signature), letting your left hand come in on counts of two apart, and your right hand, on counts of three apart. Not only does this help you get the rhythm, but you understand why it comes out as it does, and immediately it ceases to be difficult.

To achieve dependable memorization, the pupil should be encouraged. (Continued on Page 789)

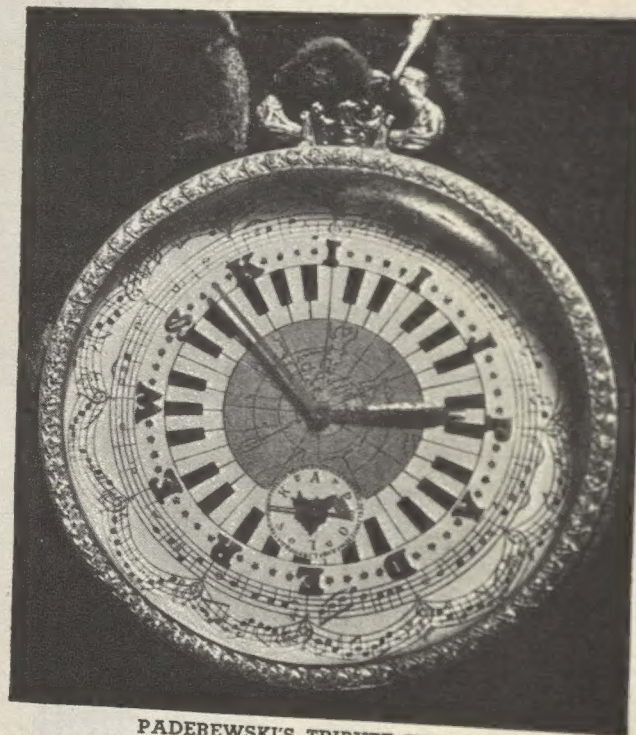
An Intimate Tribute to Paderewski

At the request of many readers of THE ETUDE, we present an address made at a memorial celebration on July first, at which Mr. Theodore E. Steinway, President of Steinway and Sons, long a close friend of Ignace Jan Paderewski, paid the following eloquent tribute to the great master. This address was broadcast over Station WQXR in New York.—EDITOR'S NOTE.

"A bitter and ruthless world pauses for a moment to note the passing of one of its great ones. One can hardly realize that Paderewski is no more.

"I am privileged to speak upon Paderewski, perhaps because of the long and intimate friendship that existed between him and my family. From 1890 on, when first he came to this country at my father's invitation, there has existed a close and precious association between him and us.

"It is unnecessary to speak of his greatness as an artist and musician, and his eminence as a pianist. All that is so well known and so thoroughly understood by a now sorrowing world. His statesmanship, his devotion to the cause of world peace, and, above all, his untiring and constant labor for the liberty and security of his beloved homeland, Poland, have given him a rare



PADEREWSKI'S TRIBUTE WATCH
Paderewski's Polish friends presented him with this remarkable watch, bearing his name, part of the melody of his famous *Minuet*, and a representation of the piano keyboard.

place, not only in the hearts of his own countrymen, but of all right-thinking people in the world. And the world will long remember and honor him for these attainments.

"But it is as a man that I would like him to be remembered, as I shall remember him—as a great soul, a true friend, and a man whose walk through life was clothed with dignity and beauty. In his life he went through almost every variety of human experience, from the glamorous excitement of the greatest possible personal triumph

on the concert platform to the most depths of personal and private sorrow. He held them all with dignity and nobility; the sorrow could not turn him from the simplicity and pose of his life, nor could the sorrow diminish his faith in and his love of mankind.

"If ever there lived a man who had that in abundance, it was Paderewski. His every life in life personally, socially and economically for the benefit and improvement of his men.

"I could tell you a great many things about him, personal things, remembrances of time spent in his company, memories of great stirring days through which he lived. Perhaps one incident will suffice. I was privileged to represent a large group of artists and citizens of New York who desired to send him an expression of birthday greeting on the occasion of his sixtieth birthday, just ten years ago. He was at the moment in Toronto giving a recital. I went there and was invited to dine with him on his private car after the concert. So after the concert I went out to the railroad yards where his car was parked. We dined at one o'clock in the morning, and after dinner I rose and with halting words and much emotion tried to convey to him the deep love and devotion that accompanied his birthday scroll. I had been told to tell him how much he meant to us all here and how greatly his genius and musicianship had influenced our musical lives. The master listened in silence and then rose and delivered to me one of those magnificent and stirring speeches for which he was famous. He completely turned the tables on me. How much had he meant to us here? None. How much had we here meant to him and how deeply grateful was he to us for our great love and appreciation for him, and would I please go back and tell that to New York? It was typical of the man. When I left him early in the morning I had a vision I shall never forget: the private car of the master silently pulling out of the station in the softly falling snow, bound for the knows what future triumphs.

"His passing is the end of an epoch in music, but in passing he has left with us something that neither time, nor distance, nor that human frailty, forgetfulness, can altogether destroy. He has left with us the precious thought that even in this much troubled world the goodness of mankind still exists, and that decency, nobility and greatness in the human being can still live. Therefore in the midst of our sorrow we rejoice because we have not lost him, Poland has not lost him, and the world has not lost him."

"My Teacher Is a Lady—" By Esther Dixon

"My teacher is a lady, because she is always kind." This remark was overheard while children were playing in the yard. The wisdom behind these words holds true in life as well as in music. For best results are always obtained eventually by those who are kind. The day of the old-fashioned, eccentric teacher is passed; and to-day our best teachers are kind, though firm, human, sympathetic, and always well informed. Teachers who treat their pupils as friends and contemporaries, and who give them an unvarying impression of good breeding, gentility, and patience, thereby winning and retaining the respect of their pupil, have a great pedagogical asset. Their personal influence upon the student reaches far beyond the boundaries of music.

Russian Nationalist Composers

By
Edward Burlingame Hill

Professor of Musical History,
Harvard University

Borodin

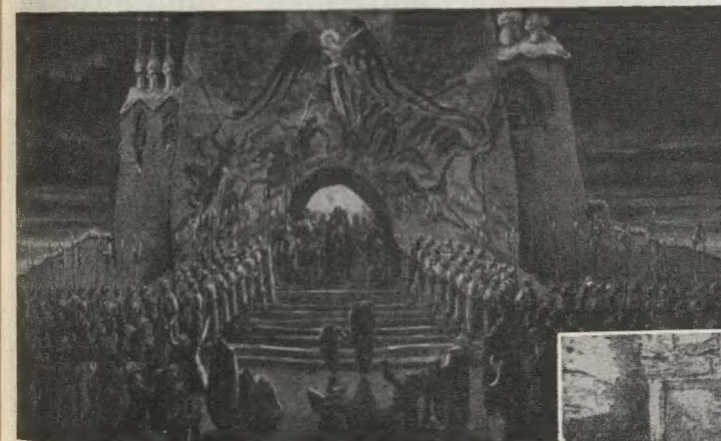
PART III

Alexander Borodin (1834-1887) is perhaps the most human figure of the Nationalistic group. He was particularly fitted by birth for many of the subjects he chose to clothe in music, since his father was a Prince of Imeretia, in Eastern Russia, while his mother was a Russian lady. Thus the "Orientalism" in "Prince Igor" and *On the Steppes of Central Asia*, in portions of his symphonies, in certain songs and piano pieces, reflected spontaneously his Eastern heritage. It was Borodin's misfortune to feel equally drawn toward science and music. He was by profession a chemist, and lectured almost to the day

scarcely surprising that lack of craftsmanship was evident in the development section of the first movement, that the *andante* was too slight in texture for a symphony, or that the *finale* was a close copy of Schumann's style. (For Borodin was a great admirer of Schumann's music.) But it is still more astonishing for a first symphony to show such freshness of invention, so many original and effective modulations, such vivacity in the *scherzo* (with its markedly Oriental trio) and such sparkling and brilliant treatment of the orchestra. Franz Liszt, always eager to welcome the new, became an ardent champion of Borodin and besought him not to be intimidated by academic strictures upon his original style.

"Prince Igor" Is Begun

Borodin was eager to compose an opera on the subject of "The Epic of the Army of Igor," relating a disastrous punitive expedition led by Prince Igor against a Tartar tribe, the



Scene from Rimsky-Korsakoff's opera, "The Legend of the Invisible City," first given in 1907.

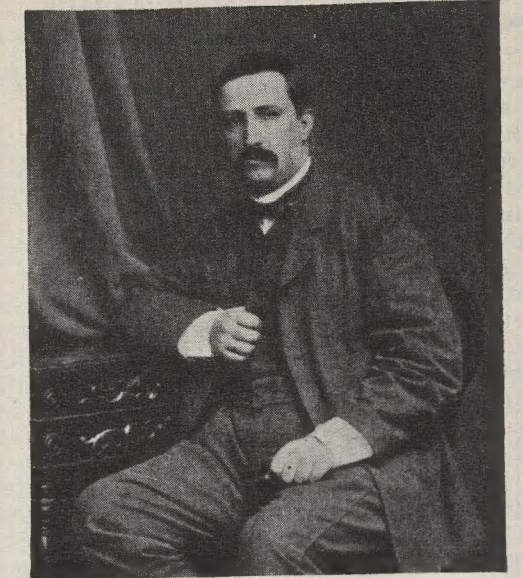


Nikolai Andreyevich Rimsky-Korsakoff.
From an etching by William Strasser, based upon the famous oil painting by Serov.

of his death at the School of Medicine for Women which he was instrumental in founding. Rimsky-Korsakoff has given a convincing analysis of this endless conflict in Borodin's life between science and music; his lectures, committee meetings, and routine correspondence; his sleepless nights, trying to relieve his wife's asthma; the inopportune visits of relatives; the numerous stray cats whom he harbored in his apartment. Some days he went without dinner; on others he ate two. Rimsky-Korsakoff justly complains that much of the harassing administrative routine could have been carried on by someone who did not possess Borodin's gift as a composer. Indeed, his musical work was accomplished only in the rare intervals between his academic engagements, and sometimes during periods of ill health when he was unable to go to his laboratory.

Soon after his meeting with Balakirew in the early sixties, the latter insisted that Borodin, despite his inexperience, compose a symphony—which required five years to complete. It is

Polovtsi. With characteristic thoroughness, Borodin studied every book he could find about the Polovtsi and their traits. But some of Borodin's friends, as well as his wife, persuaded him that the subject was not in accord with the trend of Russian opera at the time. With his mind filled with the chronicles of early Russia, the exploits of warriors and the songs of bards, Borodin began a second symphony, replete with chivalric atmosphere. This work, perhaps his best in the



Alexander Borodin

orchestral field, shows a better command of symphonic technic, more concise development, more spontaneity of expression. Later, Borodin returned to "Prince Igor," at which he worked with enthusiasm, though intermittently, until his sudden death at the age of forty-four. The first two acts of this opera, including the popular *Polovtsian Dances*, were completed and orchestrated by Borodin himself. Much of the remainder, as well as virtually the entire fourth act, was completed or composed from Borodin's sketches by Glazunoff, while Rimsky-Korsakoff made the orchestration. The overture was missing, but Glazunoff, who had often heard the composer play it, wrote it down from memory. Borodin's gifts are shown at their height in all of the Oriental music, including several arias, the *Polovtsian Dances*—especially those with chorus and the march of the Polovtsi, which contrast greatly with the Russian sections. While there is evidence of assimilation both from Glinka and Balakirew, the evidence in favor of Borodin's originality is so outstanding that this opera must be considered a monument of Nationalism second only to "Boris Godunoff." Another record of Borodin's dual nationality is to be found in the slight but charming sketch, *In the Steppes of Central Asia*, originally composed for some tableaux.

Borodin's musical invention was essentially lyric, so it is not surprising that his songs rank second to those of Mussorgsky, the greatest Russian composer of songs. While Borodin's songs are far removed from the human depth and the keen observation of life which distinguish those of Mussorgsky, they reveal refinement and originality of harmony and a marked capacity for reflecting an atmosphere of individual distinction. Such are *The Sleeping Princess*, *The Sea*, *Dissonance*, and *The Dark Forest*. A set of piano pieces, though unpretentious, shows identical qualities. Borodin's string quartets, while not without charm, suffer from a too constantly homophonic idiom.

Borodin, an incomplete figure by reason of the division of his energies between science and music, nevertheless remains a conspicuously talented member of the Nationalistic group.

Rimsky-Korsakoff

Although perhaps less gifted as to specific musical talent than any (Continued on Page 775)

SCHUMANN—Symphony No. 3, in E-flat (Rhenish), Op. 97; New York Philharmonic-Symphony Orchestra, directed by Bruno Walter. Columbia Set M-464.

Schumann's "Rhenish Symphony" has a fullness of romanticism that has endeared it to many. Its solemn, quasi-religious fourth movement is the highlight. The work was written as a glorification of Rhenish scenes and life; and the *scherzo*, which Walter plays as effectively as any conductor we know, has the character of a country dance. The jubilant finale also is said to portray a Rhenish festival. The somewhat over-resonant character of the recording here can be corrected by reducing the bass volume control.

Johann Strauss—Overtures and Waltzes. Victor Album M-805. Bruno Walter conducting the Paris Conservatory, London Symphony, and Vienna Philharmonic Orchestras; and Georg Szell conducting the Vienna Philharmonic Orchestra.

The finesse and subtlety of Walter's playing is particularly apparent in the two delightful Strauss overtures—Die Fledermaus and Der Zigeunerbaron—and in the *Emperor Waltz*, where the recording shows a clearer definition than in the Schumann symphony already mentioned. The performance of the *Blue Danube*, with Szell conducting, emerges as a routine reading after Walter's finely phrased playing.

Berlioz—The Judges of the Secret Court Overture, Op. 3, and the King Lear Overture, Op. 4. B.B.C. Symphony Orchestra, directed by Sir Adrian Boult. Victor Album M-803.

Here we have some of the best Berlioz playing on records, excellently reproduced. The first overture—*The Judges of the Secret Court*—is the only surviving excerpt from a youthful opera. Although an immature composition, already its orchestra texture shows the composer's ability in this sphere. The *King Lear Overture*, although inspired by the Shakespearean play, is not closely linked to it. As the late Donald Tovey said: "We shall only misunderstand this work so long as we try to connect it with Shakespeare's Lear at all. What Berlioz has achieved is exactly what he attempted: a magnificent piece of orchestral rhetoric in tragic style."

Schubert—Die Winterreise; Lotte Lehmann (soprano) with Paul Ulanowsky at the piano. Columbia Set M-466.

The emotional warmth that Mme. Lehmann brings to her lieder singing inevitably enhances her contributions in this field. Last year, the soprano recorded eleven songs from the same cycle (Victor Set M-692), and here she adds seven more—*Gute Nacht*, *Wasserflut*, *Letzte Hoffnung*, *Die Wetterfahne*, *Auf dem Flusse*, *Rest*, and *Frühlingstraum*. Although these songs were conceived for a masculine voice, we are not among those who feel that a soprano, even one with the warmly feminine qualities that Lehmann possesses, should not sing them. Her persuasive artistry transcends such precepts.

American Works for Solo Wind Instruments and Orchestra; Eastman-Rochester Symphony Orchestra, directed by Howard Hanson. Victor Album M-802.

New Delights for Your Record Library

By
Peter Hugh Reed



Fritz Reiner

Records recommended in this department represent the considered opinion of the best experts in the field and form a valuable guide for the purchase of new recordings. No records unworthy of purchase for the record library are included in this department. The editor will answer in The Etude questions regarding noteworthy records when these questions are of interest to record buyers in general.

The works are *Soliloquy* (flute) by Bernard Rogers, and *Rhapsody "The Winter's Past"* (oboe) by Wayne Barlow (Disc 18101); *American Dance* (bassoon) by Burrill Phillips and *Serenade* (clarinet) by Homer Keller (Disc 18102). The best works of this set, those by Rogers and Barlow undeniably possess an individuality of purpose and feeling. Keller's *Serenade*, although lacking true depth of feeling, is impressive in performance; but the Phillips' score, with its suggestion of folk derivation, seems to be limited

RECORDS

expressively by its solo instrument. The works are all well played by soloists from the Eastman School of Music.

Beethoven—Concerto No. 3 in C minor, Op. 37; José Iturbi, soloist and conductor with the Rochester Philharmonic Orchestra. Victor Album M-801.

While the recording here is more brilliant than in the Schnabel set, the performance by no means displaces the earlier album. The piano here is too prominent, and the listener feels at times that Iturbi found it difficult to achieve successfully the rôle of soloist and conductor. Technically, Iturbi is often more impressive than Schnabel, but the latter achieves more depth of feeling.

Alban Berg—Violin Concerto; Louis Krasner and the Cleveland Orchestra, directed by Artur Rodzinski. Columbia Set M-465.

Alban Berg, the most significant of Schönberg's pupils and followers, has a romantic warmth which his master's atonal works do not possess. The "Violin Concerto" was written as a Requiem for Manon Gropius, the daughter of the widow of Gustav Mahler. It seems to be that few would fully penetrate Berg's idiom on a first hearing, since a thorough familiarity with his style and intentions is required. Louis Krasner gives a most impressive performance, which is further enhanced by Rodzinski's sympathetic handling of the orchestral part of the score. Here is an important contribution to modern music, one which deserves to be investigated by many music lovers.

Debussy—String Quartet in C minor; Budapest String Quartet. Columbia Set M-467.

The Budapest String Quartet gives the best performance of this work on records, even though the recording is of the over-resonant type which may make it difficult to clarify satisfactorily on some machines. This extraordinarily gifted foursome makes more of the rhythmic qualities of the work than any previous recording group.

Dvořák—Carnaval Overture, Op. 92; Czech Philharmonic Orchestra, directed by Václav Talich. Victor Disc 13710.

Dvořák—Quintet in E-flat major, Op. 97; Prague String Quartet with Richard Koserka, second viola. Victor Album M-811.

It has been aptly said that no composer is a more congenial companion than Dvořák, which fact is borne out by these two compositions. Here we have the most sensitive exposition of the gay and colorful *Carnaval Overture* on records. As for the quintet, it is a companion piece to the composer's "American Quartet" and his "Symphony from the New World." It was composed in this country, and embodies Dvořák's simulation of Negro and Indian melodies. This is a far richer score than that of the quartet, and deserves to be equally well known. Its performance by a group of the composer's own countrymen is most satisfactory.

Handel—Concerti Grossi in C and D major, Op. 6, Nos. 1 and 5; Herman Diener and his Collegium Musicum. Victor Album M-808.

Handel's Concerti Grossi are full of friendly spirit and patrician thought, and these two are especially appealing. There is much to say in defense of the smaller chamber ensemble in place of the modern (Continued on Page 782)

Musical Films Widely Acclaimed

By Donald Martin

SCHEDULED FOR MID-AUTUMN RELEASE is the first full-length feature to be sent out of the Walt Disney studios since "Fantasia." From the viewpoints of plot, human emotion, pictorial ingenuity, and musical novelty, Disney features are welcome news, and the new "Dumbo" is no exception. The action centers around the ugly duckling success story of *Dumbo*, the baby elephant, whose oversize ears first earned him the heartbreaking ridicule of all the circus animals but which finally enabled him to fly—straight to fame, happiness, and a Hollywood contract. The animated episodes combine nonsense and sentiment in typically Disney fashion. The setting is a circus, and the picture opens with



Baby Dumbo from the new Walt Disney full-length musical feature

a rush of storks, bringing bundles from Heaven to the circus animal mothers. All are gratified except Mrs. Jumbo, whose bundle has been delayed. When it finally arrives (the stork first stopping to consult a road map before following the circus train, Casey Jr.), Mrs. Jumbo's joy knows no bounds at the dainty aspect of her baby. But then the baby sneezes, the impact unfurling a pair of monstrously big ears. From then on, the baby becomes the butt of circus ridicule. He is called *Dumbo* instead of *Jumbo*, and his life is hard. One day, his mother spansks a boy who plagues her baby, and she is imprisoned as a wild elephant. Forlornly on his own now, *Dumbo* comes under the kindly care of Timothy, a friendly mouse, who devises several ways of restoring the hapless baby elephant to the good graces of the circus folk. All the schemes fail, however, and *Dumbo* weeps so bitterly that he gets hiccups. Timothy offers him a drink of water, from a pail into which champagne has accidentally been spilled. Under the influence of the champagne, *Dumbo* lifts up his ears and flies, without realizing what he is doing. He and Timothy wake up on top of a tree and wonder how they got there. A crow in the tree explains the situation, and offers *Dumbo* a magic feather, which will give him the courage to fly at will. All seems about to be plunged into characteristic *Dumbo* frustration when the feather is lost, but Timothy administers a timely pep talk, and *Dumbo* suddenly finds within his own now maturing elephantine nature the courage to use his ears as wings. The ensuing triumph of the flying elephant brings about the release of his mother, and sends mother, baby, and mouse on to the higher levels of success.

Underneath the nonsense of the story, there is genuine pathos and suspense, notably in the scene in which Timothy engineers a visit to *Dumbo's* imprisoned mother. *Dumbo* himself does not talk in the film; his only sounds are hiccupping and crying, but every least reaction of hopefulness, loneliness, fear, and joy is vividly recorded by his

facial expression. The "cast," of course, consists of animated cartoons; the voices are those of Cliff Edwards as the *Black Crow*, Ed Brophy as *Timothy*, Verna Felton as the *Matriarch Elephant*, Herman Bing as the *Circus Master*, and Sterling Holloway as the *Stork*.

There is a delightful and elaborate musical score, reflecting the circus setting. Nine special song numbers are scattered throughout the film, three of which, at least, bid fair to vie with older

Disney tunes (like *Heigh-Ho*, *Who's Afraid of the Big, Bad Wolf?* and *When You Wish Upon a Star* in hit-quality popularity. These are *Look Out for Mr. Stork*, *When I See an Elephant Fly*, and the lullabye, *Baby Mine*. All but two of the songs are the work of Frank Churchill, who composed the songs for "Snow White" and "The Three Little Pigs." Of the Marlborough family of Churchills (which includes the present Prime Minister of

England), young Frank was destined for a medical career. In order to finance his studies, he played the piano, at night, in motion picture houses. In time, his love of music asserted itself, and he determined upon a musician's career. His formal musical education has been meager; he is almost entirely self-taught, and has had but two semesters of theory and composition. His entrance into the musical world was as a professional pianist. His composing dates from 1930, when he joined the Walt Disney organization. To-day, he plays piano only for his own amusement. Unlike most tunesmiths, Churchill can write his songs without first having the lyrics to guide him as to setting, tempo, rhythm, and tone. He can work out a complete hit-song from an idea, a scene, or a hurried view of a sequence. In addition to his notable successes under the Disney aegis (including *Big Bad Wolf*, *Heigh-Ho*, *Whistle While You Work*), Mr. Churchill has a number of formal ballads to his credit, as well as the score for the San Francisco World's Fair of 1939. He is at present at work on the score for Disney's forthcoming "Bambi," an adaptation of Felix Salten's story, to be released in the spring.

Other songs include *Pink Elephants on Parade*, *Casey Jr., It's Circus Day Again*, *Spread Your Wings*, *Clown Song*, and *Song of the Roustabouts*. "Dumbo" is capital entertainment.

Metro-Goldwyn-Mayer is releasing a new technicolor version of "Smilin' Through," a tender love-story with a rich musical background. An all-star cast is headed by Jeanette MacDonald, Brian Aherne, Gene Raymond and Ian Hunter, and includes Patrick O'Moore, Frances Robinson, and seven-year-old Jackie Horner. The film marks Miss MacDonald's first screen appearance since her recent tour as concert soprano. It marks still another "first," in that it teams Miss MacDonald with her husband, Gene Raymond, in the romantic leads. For the first time they appear together in the same picture, and also playing opposite each other. Miss MacDonald is seen in a dual characterization. She plays both the tragic *Moonyean*, killed on the eve of her marriage, and also the young niece, *Kathleen*, who falls in love with the son of the man who murdered her aunt. The story, spanning the years from 1868 to 1919, shows Gene Raymond as the disappointed suitor and, in its later sequences, as the son, *Kathleen's* lover. Twenty-three-year-old Frances Robinson realizes the ambition of every young actress—that of playing a character rôle. As *Ellen*, the faithful maid, Miss Robinson fades out of the picture as a woman in her mid-seventies.

Under the direction of Herbert Stothart, an elaborate musical score has been prepared for the film. The theme song, *Smilin' Through*, inspired by the original stage play, is woven throughout the sequences. The songs sung by Miss MacDonald mark a change from operatic arias to loved and familiar ballads, including *Drink To Me Only With Thine Eyes*, *Kerry Dance*, *A Little Love*, *A Little Kiss*, *There Are Smiles*, *The Long, Long Trail*, and *Land of Hope and Glory*. A number of terms of endearment in the Gaelic tongue are used in the film, all of which are likely to set a new vogue in love-making. M-G-M helpfully supplies a glossary of romantic terms with an Irish accent, from which we advise those interested that "Agrav gal Machree" means "bright love of my heart," "Mavourneen deilish" means "my faithful darling," and "A cushla agus Asthore Machree" means "O pulse and treasure of my heart." Regrettably, a key to pronunciation has been omitted.

Jack Dawn, M-G-M make-up chief, has devised character make-ups suitable for technicolor. Heretofore, sculpture alone has been relied upon to give the illusion of old age in color films, with the result that skin tones have been in grayish luster or red hues. Advancing on the principle that the pigmentation of skin combined with technicolor light results in natural tones, Dawn experimented with color mixtures. In Brian Aherne's make-up, for example, five separate shades were used instead of one. These are painted on the basic sculptured skin foundation which is built upon the star's face and moulded into sagging jaws, loose facial muscles, and wrinkled eyelids. The production is under the direction of Frank Borzage, whose romantic screen successes include "Seventh Heaven," "Farewell to Arms," and "The Mortal Storm." "Smilin' Through" is produced by Victor Saville. (Continued on Page 782)

MUSICAL FILMS

Musical Radiations on the Ether

By Alfred Lindsay Morgan

ALTHOUGH LAST MONTH saw the beginning of the fall and winter music season on the airways, advance news was not forthcoming in time to carry in these columns a full report on the plans for the major programs. Fortunately, this month we are able to forecast coming events.

Leopold Stokowski figures prominently in the orchestral programs to be heard this winter, for he is associated both with the New York Philharmonic-Symphony and the NBC Symphony Orchestras. The Philharmonic programs, which are broadcast Sundays from 3 to 4:30 P. M., New York time, feature this year a group of prominent orchestral leaders. Besides John Barbirolli, who is the orchestra's regular conductor, there are to be heard Stokowski, Bruno Walter, Artur Rodzinski, Dimitri Mitropoulos, Fritz Busch, Serge Koussevitzky, and Eugene Goossens.

On October 12th, the season officially opened with Stokowski conducting. Three conductors are scheduled to lead the orchestra concerts in the Sunday broadcasts this month: Barbirolli, November 2nd; Bruno Walter, November 9th and 16th; and Artur Rodzinski of the Cleveland Orchestra, November 23rd and 30th.

Among the distinguished soloists to appear in the Sunday afternoon concerts are pianists Josef Hoffmann, Robert Casadesus, Reginald Stewart, Artur Rubinstein, Eugene List, Artur Schnabel, and Rudolf Serkin; violinists Adolf Busch, Zino Francescatti and Mischel Piastro; and violoncellist Joseph Schuster. Two major and infrequently heard choral works—Mozart's "Requiem" and Mahler's "Second (Resurrection) Symphony"—are scheduled for broadcast during the season, which is the Centennial of the orchestra.

The New York Philharmonic-Symphony Centennial

The oldest symphony orchestra in the United States and the third oldest in the world, it was founded on April 22, 1842, by a group of public-spirited citizens who proposed the establishment of a "large and permanent society" whose objective should be "the study and rendering of symphonies, overtures, and other classical music in such a manner as to cultivate a more general knowledge and a more correct public taste." During its career, the Philharmonic has had many eminent conductors. Theodore Thomas, who became the orchestra's conductor in 1878, "did more," according to the late James Huneker, "for orchestral music in North America than any previous conductor." Four others who contributed to the fullest appreciation of orchestral music in this country were Anton Seidl (1892-1898), Gustav Mahler (1910-1912), Willem Mengelberg (1927-1930), and Arturo Toscanini (1927-1936). Of these, Mengelberg and Toscanini were the only conductors who were able to promote the appreciation of

orchestral music through radio. When one looks back on the history of such an organization, one wonders how musical appreciation in this country might have grown if such men as Thomas, Seidl and Mahler could also have had the advantages of radio promotion.

The NBC Symphony Orchestra this season is broadcasting on Tuesday, instead of Saturday,

nights from 9:30 to 10:30 P. M., EST (Blue network). The need for a rest, after four consecutive seasons with the orchestra, caused Toscanini to retire from the leadership this year. NBC still hopes, however, that the Italian maestro will decide at a later date to conduct a number of concerts. The prospectus for the season includes eleven different conductors. Stokowski is scheduled to lead the concerts of November 4th, 11th, 18th, and 25th, and will conclude the season with four more concerts at the end of March and the beginning of April. The season officially opened on October 7th with Dimitri Mitropoulos of the Minneapolis Symphony; his two concerts were followed by two others under the direction of Efrem Kurtz. The conductor of the Théâtre Colon in Buenos Aires, Juan José Castro, will follow Stokowski for three concerts during December. Thereafter Sir Ernest MacMillan, Georg Szell, Dean Dixon, Dr. Frank Black, Alfred Wallenstein, Fritz Reiner, and Sol Caston will officiate as leaders before the return of Mr. Stokowski on March 24th.

Eugene Ormandy, conductor of the Philadelphia Orchestra, plans to make the three B's—Bach, Beethoven and Brahms—the cornerstone of those concerts which are scheduled to be heard this season over the Mutual network, Fridays at 2:30, EST. Several soloists are to appear in the cycle of broadcasts; these include pianists Artur Schnabel, Sari Biro, Hilde Somer, Jeanne Behrend; and a new American contralto, Blanche Thebom, who makes her debut as soloist in Brahms' *Alto Rhapsody*. Works of Roy Harris and

Villa-Lobos are scheduled for early hearing. The conductor of the Toronto Symphony Orchestra, Sir Ernest MacMillan, will be a guest conductor for one of the radio concerts.

Erno Rapée, conductor of the orchestra of the Radio City Music Hall programs, recently began his fall and winter season (12:30 to 1:30 P. M., EST) (NBC-Blue network). Mr. Rapée plans this season to include symphonies and other orchestral selections, interspersed with vocal selections by different soloists in his concerts.

The Ford Sunday Evening Hour (CBS network) began its eighth consecutive season on September 28th, with Lawrence Tibbett as soloist and Sir Thomas Beecham as conductor. On November 2nd, the soloist will be the distinguished violinist, Joseph Szigeti, with Georg Szell conducting. On November 9th, Rose Bampton, the Metropolitan soprano, will be heard; and José Iturbi will conduct the orchestra. Lawrence Tibbett returns as soloist on November 16th, when Wilfred Pelletier conducts the orchestra. Life Pons is the scheduled soloist for November 23rd and Eugene Ormandy the conductor. On November 30th Helen Jepson, soprano, and George Hackett, tenor, with Eugene Ormandy conducting will be heard.



Sir Ernest MacMillan, guest conductor, NBC Symphony Orchestra.

Damrosch Returns

On October 17th, Walter Damrosch returned to the airways for his nineteenth consecutive season as conductor and commentator of the NBC "Music Appreciation Hour" (Fridays, 2 to 3 P. M., EST, Blue network). This year the program series are being presented in a slightly different fashion. For example, instead of giving both A and B—which are designed for young listeners—in one broadcast, the programs are divided between series A and C and series B and D. The C and D series are for older listeners. Series A deals as before, with "Constructive Side of Music" and series B is the "Imaginative Side of Music." Series C is concerned with "Form in Music," and series D is given over to "Composers."

There will be three programs during November. The first, on the seventh, divided between series B and D, offers first "Animals in Music" and later an "All-Handel Program." On November 14th (series A and C) the program is divided between "Illustrations of the 'Violoncellos and Double Basses'" and "Three Part and Rondo Form." The last broadcast of the month, November 21st (series B and D), is concerned with "Topsy in Music" and a "Haydn Program."

When Columbia's "School of the Air" began its season on October 8th, it inaugurated its second year as an "educational project" for the entire Western World. The classroom audiences tuning in this season are expected to be much larger, especially among the Latin-American nations. For Pan-Americanism is to be emphasized in all five series that make up the school's 1941-42 schedule. Among our Southern neighbors who have shown great interest in these programs is Mexico, which has ordered the purchase of radio sets for its classrooms. (Continued on Page 791)

RADIO

OUR CIVILIZATION AND MUSIC

Paul Henry Lang, Associate Professor of Musicology at Columbia University, has made a profound and valuable contribution to the musical literature of his day in his voluminous "Music in Western Civilization." The book is of course a history, but a history amplified by careful appraisals of the significant music of each epoch. The twenty chapters of the work range from ancient Greece, Byzantium, and Rome to "The Periphery of Nineteenth Century Music and Its Practice" and "The Road to the Present." It is handsomely and distinctively illustrated. It is likewise finely documented with parallel references to the economic and artistic life of the countries at the time at which the composers were pouring forth their masterpieces. The book is a "must" for the college and the high school library. It also offers a fine purview of the art for the casual, modern, intelligent reader with a sincere interest in the art of music. The printing, paper, type, layout, and binding are exceptionally fine and the volume is encased in a handsome box.

"Music in Western Civilization"

By Paul Henry Lang

Pages: 1107

Price: \$5.00

Publishers: W. W. Norton and Co., Inc.

ORIENTING NEW MUSIC

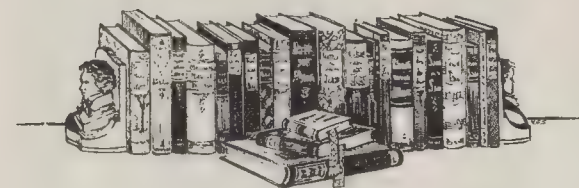
Just what is happening to music in the much scrambled world of to-day is the subject of natural, widespread interest. So much of new music or so-called music is like the extravagant, fanatical curiosities of surrealist painting that one really does need some kind of guide to help in orienting oneself in the new world of the tone-art where just "being different" is put forward as a grace far above and beyond the satisfaction of the human need for beauty. Sane commentators, competent or incompetent, have all had their say, but there is apparently only one subject upon which these investigators are consonant and that is that elaborate effort and astonishing technic do not succeed in producing a master, if there is not first a man with a distinctively musical genius. In other words, the theatrical garments and make-up of a king do not make a king.

The latest survey of contemporary European and American composers comes from the pen of the pianist-composer, Aaron Copland. Whatever may be your opinion of Copland as a composer, he manifestly has the writer's gift of writing with clarity, balance, and effectiveness, which ensnares the reader's interest while he conveys his information.

His initial premise is based upon the thought that musical advance depends upon the degree with which the world pulls away from the romantic traditions, largely German, which we have inherited from the nineteenth century. He finds a "universality of feeling" in a Russian folk tune much more intimate than that in German folk music. He credits the Russian masters and those of France, particularly Debussy and Ravel, with making the change from the orthodox Teutonic music. Richard Strauss, to Copland, is "decadent." He feels that the German master's latest symphonies, *Quintet*, *Domestic*, and *Alpine* leave one with a "bloated feeling as of something indigestible and somewhat monstrous."

Thus he proceeds to size up each modern composer in turn, principally those whose works have been developed since the close of the last war.

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

The descriptions are spirited and adroit, so that the reader's interest is continually held. One chapter of twenty pages he frankly devotes to a "Composer from Brooklyn," which is his ingenious way of inserting his own biography. Very stimulating and helpful are the chapters upon "The World of the Phonograph" and "Music in the Films." An excellent list of phonograph records also appears.

"Our New Music"

By Aaron Copland

Pages: 305

Price: \$2.50.

Publisher: Whittlesey House

CHOREOGRAPHIC MUSIC

The employment of the "choreography" as a generic term for dancing is so recent that a Funk and Wagnalls dictionary of one hundred forty thousand words, published just a dozen years ago, makes no mention of it. There is, however, a kind of clairvoyant intimation of its orthography in the word chorea, which is the medical term for St. Vitus's dance. Certainly many of the jitterbug dances your reviewer has seen have seemed more

parallels the growth of all civilization. It is just as natural to dance as it is to sing. As in the case of singing, we wish that many would do their dancing in private. On the other hand, dancing in its highest sense, may become not merely entertaining, but exquisitely beautiful and inspiring.

The finest work your reviewer has yet seen upon the music of the dance is the recently published "Choreographic Music" by Verna Arvey, well known to readers of THE ETUDE through her many articles in this publication. Miss Arvey takes the reader from Zulu dances in the African jungle down to the age of Lole Fuller, Isadora Duncan, Ruth St. Denis, Ted Shawn, La Argentina, M. Fokine, and Pavlova. You will have a higher respect and a very much better understanding of the ballet and you will also be better able to play ballet music after you have read Miss Arvey's authoritative and entertaining work upon the subject.

Dancing has had its friends and opponents for ages. We are not surprised that one Master Stubbs in England in 1583, in his "Anatomy of Abuses," speaks of "the horrible vice of pestiferous dancing" because, only a few years later, the Puritan movement was in full sway. The pendulum of public opinion had made a wide swing from the ritual dances so popular in the churches of Southwestern Europe for nearly a thousand years to the dance hall cavortings of to-day. The ballet, however, is the result of long and carefully studied convention and aesthetic principles. There is an ocean-wide distance between the old-fashioned cavortings of vaudeville hoofers and the wizardry of Adeline Genée, Maude Allen, or Angna Enters.

Miss Arvey traces dance music from folk tunes to its higher development. Many of the evolutions are curious. For instance, she says "To her folksong, *Ach, du Lieber Augustin*, Germany is said to owe the typically racial German waltz. The song was used in a ballet by Gardel, called 'La Dansomanie,' produced in Paris in 1793. From it the German waltz developed." The waltz did become a mania only a few decades later, as did the polka. The intoxication of the dance breaking out either endemically or epidemically is a type of phenomenon often discussed by psychologists.

The ballet, like Topsy, "just grew." Judging from ancient pictures, it probably sprang up (Continued on Page 792)



School of the Dance by Degas

like some nervous disease than "poetry of motion." The Dance, however, has been one of the chief mediums of emotional expression for centuries. Its origin is aboriginal. Its development

BOOKS

To Study, or Not To Study

I cannot help feeling sorry for teachers unable to continue their musical studies; but for those thousands—ages eighteen to eighty-one—who could and should take regular lessons, enroll for winter classes or attend short summer courses, but fail to do so, I have no patience whatsoever. And I do not consider age, length of service, heavy teaching schedules and all the usual "pat" excuses good reasons for not studying. There are, of course, cases of ill health, poverty, limited vitality, remote location, back-breaking domestic or business duties, or invalid care, in addition to teaching activity—all of which are valid reasons. But alas, most teachers do not want to study; they worked thirty-five years ago with the famous Mr. So-and-So; they graduated in their youth from the Leipzig Conservatory; they are too old; or they know it all. Yet, I ask you, would you let a dentist "monkey" with your teeth, who had not studied for twenty-five years? Would you put your trust in an oculist who still uses the methods of fifty years ago? Or consult an engineer not thoroughly abreast of modern developments? . . . Yes, the members of all professions study constantly—school teachers and college professors, doctors, lawyers—all of course except the music teachers. Musicians study? Perish the thought!

If you do not possess that self-starting inner drive which compels technical and musical growth (all the best teachers do!), how can you fail to see that modern competitive methods require the professional to be up on his toes every minute in order to survive? Of course it takes sacrifice—any worth while project does—but the result more than justifies the hardships involved. Is your class dwindling? Are your lessons flat, stale and unprofitable? Have you been using the same teaching material for the last five years (and note, I didn't say twenty-five years!)? Has your own playing gone completely to seed? Does that despairing, frustrated feeling persist in getting you down?

Sounds just like a patent medicine advertisement, doesn't it? With this difference—I advise you to secure a musical specialist at once, a fine, sensitive teacher, who, I am sure, will prescribe regular concentrated doses of lessons and daily practice, to bring back elasticity to your ailing mind, muscles and spirit. Or perhaps what you need is a short intensive "cure" to sweep out those cobwebs and to start some healthy new brain grooves. Budget your income now. Put a little aside regularly each week, and by next summer you will be surprised at the size of your study fund.

Teaching the Teacher

May I pass along to you some helpful items which I gleaned last summer from teachers who attended my classes? Here they are:

The subject of house-to-house versus studio teaching again came up for discussion in the classes, with teachers about evenly divided as to the merits of each. Put down these additional credits in the column of home lessons:

1. All teachers should require twenty-four hours' notice for home lesson cancellations; consequently children have fewer excuses to skip lessons—those familiar "alibis"—slight colds, not feeling

well, sudden "important" engagements, bad weather, lack of practice, no transportation, and others. Teacher simply arrives and the lesson is taken!

2. The instructor's personal contact with the family makes it more difficult to discontinue lessons when that fateful subject comes up for discussion. If the teacher's relation with the family has been casual, as is often the case with studio instruction, the pupil finds it much easier to drop his lessons.

3. One teacher slyly remarked that in home lessons it is easier to terminate the lesson period. To put it bluntly, it is much simpler to get rid of an ornery parent or child—you just clear out! (We all know how persistently pesky some of the fond parents can be at the studio!)

That Floating Elbow!

D. E. (Oregon), happily balancing her featherweight arm over the keyboard, drew this cheerful picture of a floating elbow—



Note especially the point of light to signify "turning on the switch"—that hairbreadth split second of energy which sets off the flow of electricity from body into piano. After an electric current is turned on, you don't squeeze the switch, do you? Well, it is exactly the same in piano playing: one swift instant of effort, then your elbow floats.

In playing slow, curving phrases, teachers must insist on elbow phrasing instead of finger articulation. In other words, you must lovingly "put your arm around" the phrase. A simple example is to play this motive slowly and legato as you sing one of the lines—

Ex. 1



The Teacher's Round Table

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

"I love you so!"

or

"Just curve around"

or

"Let's go to C."

Start with elbow close to body, finger pads touching keytops. As you play, move arm gently upward and outward, reaching the top of the curve at C; then complete elbow circle back to body.

Here's another:

Ex. 2



This time the elbow's highest curve is on E-flat which is slightly stressed. Avoid accenting C, which is the weakest tone, even if it is the first beat.

It is surprising how "alive" phrases will emerge if they are treated in this affectionate manner. Try it on any short singing phrase—but be sure to decide just where the elbow curve is highest.

Mrs. J. M. R. (Okla.) made an excellent suggestion about lesson fees. She charges fifteen dollars monthly, which includes one private thirty-minute lesson weekly, one or more supervised fifteen to thirty minute practice periods by an assistant who works upstairs at her home, and one hour class lesson weekly with not more than four persons in the class. How few teachers organize their work as carefully as this! Yet, if they could see J. M. R.'s large, enthusiastic class, they would be tempted to adopt a similar scheme.

J. M. R. also has a unique plan for her student recitals which are held at a large fashionable hotel. The mothers invite other mothers (whose children are of course potential prospects!) and contemporary friends of the performing students to a hotel luncheon, after which the recital takes place. Sometimes as many as two hundred persons attend. It works out admirably, for the mothers consider it part of their social obligations, they and the young people are thrilled, the project pays for itself, and the hotel, now favorably disposed, is glad to have the teacher give other programs, gratis, on the hotel premises.

Another alert teacher told her solution for students who want to play two selections instead of one at recitals. She permits it only if the pupil plays a short, serious classic in addition to the

lighter number chosen for performance. Not a bad idea!

Second Piano Parts

Second piano parts to familiar songs are not to be confused with original compositions. Originally written or arranged for piano—have become quite popular. L. R. W. N. Y., an excellent subject in speaking of the value of such oblique or second piano parts to solo numbers, says: "In training in playing with others, they are invaluable; 2. they stimulate young and old, to keep up their piano after formal lessons cease; 3. the student knows that a second piano part to be added to his piece is a greater praise to study and work; 4. solo right from the beginning; 5. second piano parts to familiar or neglected pieces creates new interest; 6. them."

May I say that I do not approve of the obligate part being given to a student who has already learned the piece. This consumes too much time and is used in getting acquainted with a new piece. In general, the teacher who plays the added part is the one who should be required to sing a piece to a quick reader or "teacher" who do it patiently.

Also I do not believe in the performer of solo music with a obligate piano part. I object to this as to the learning of music—it gives more liberty with the music than arranging or transcribing it. It is a pretentious attempt to do it. Such essays as the *Grave* and *March* parts to Mozart sonatas I quite intensely when they are played in the studio. These and others may stimulate youngsters, and for practice and discipline—but for performance—never!

"Easy" Arrangements

To my chagrin, I learned through protests of many teachers that I made a mistake in publishing a piece called an "Easy Arrangement." For, no matter how excellent or desirable it may be, everybody is prejudiced against it—children, adults, teachers. So I promise to do it again! All those Kreutzer arrangements will have their "Easy" dikes removed. . . . Besides, I've found out that they aren't easy!

Books, Old and New

Through H. MacV. (N. Y.), I learned to love a book which, published years ago, I had never read—Nathan's *One More Spring*. Every musician should know it—short, witty, imaginative, touching, convincing. Why not give it a place in your present? An inexpensive edition is available.

Here is a typical bit of dialogue:

"You are a sentimentalist," said Mr. Rosenberg (a violinist).

"Perhaps I am," agreed Mr. Rosenberg.

"But I am surprised to learn that you are not."

"A musician has as much chance of being a sentimentalist," replied Mr. Rosenberg, "as a lion of a tiger."

(Continued on Page 77)

Mme. Schoen-René, one of the most "re-splendent" singing teachers of our time, was born in Coblenz. She was a student at the Royal Academy of Berlin. Later she studied with Malibran's famous sister, Pauline Viardot-Garcia. She came to America in 1885, but ill health shattered her ambition to become an opera singer. She then went to London to continue her studies with Manuel Garcia and later returned to the United States. After teaching for some years in Minneapolis, she became a member of the faculty of the Juilliard School of Music in New York City.—EDITOR'S NOTE.

The Traditions of Fine Singing

An Interview with

Mme. Anna E. Schoen-René

Internationally Renowned Teacher—Faculty Member, Juilliard Graduate School of Music, New York

Secured Expressly for THE ETUDE by STEPHEN WEST



Mme. Schoen-René

later to develop as the foundation of all good singing," says Mme. Schoen-René. "Manuel, the son, did not like to hear it called a 'method'—methods, he said, were patterns for shoemakers to follow! He preferred to think of his work as a scientific education in vocal art—which is exactly what it is."

The "Italian Tone"

"Even in Don Manuel's time, it was common knowledge that the old Italians sang more beautifully than any other vocalists in the world. Purity of tone and evenness of line distinguished their per-

formances, and with the Italian development of stringed instruments, this preeminence increased. Don Manuel, who possessed not only a magnificent voice but a great mind as well, determined to investigate the 'Italian tone' and to analyze the elements that made it outstanding. His researches indicated that the basis for all good tone production consists of breathing, breath support, vocalization, and resonance. Manuel, the son, perfected the studies which his father had indicated, and he became perhaps the greatest voice teacher that the world has ever known. (In studying the scientific aspects of singing, he was the first to invent the laryngoscope.) Around him and his distinguished sister, Mme. Viardot-Garcia, gathered a circle that included George Sand, Chopin, Heine, Schumann, Liszt, Meyerbeer, Lablache, and many others. Those who were fortunate enough to study with the Garcias have made a life work of keeping inviolate the traditions absorbed from such a source.

"In Manuel Garcia's day it was considered revolutionary to hold that singing originated, not in the throat, but in the breath which serves as the connecting support between the body and the tone. The old Italians relied entirely upon the ear to guide them in tone production. Actually, the ear is still the best diagnostician in detecting tonal values—but the ear alone is not enough! The singer must do more than judge the sound of his tones after he has produced them. He must understand the anatomical principles underlying their production; he must put these principles into practice, learning the sensations they cause.

"The Garcia principles of singing—better, the only correct principles of singing as laid down by Garcia—begin with breath and breath control. The breath must be full, deep, low-taken. It must be supported by the strong abdominal muscles. Practice in correct breathing should precede all exercises in singing. When the breath has been properly taken, the singer must learn to send it in a steady flow against the diaphragm, through the entire respiratory tract, toward the vocal cords, the vibration of which produces tone. Tone is supported by the long column of breath; it 'sits upon it.' If the flow of breath is unsteady, the resulting tone becomes unsteady. Next in importance to the control and support of breath is its resonance. Tone must be resonated entirely from the face—never in the throat, never in the nasal passages. Defective tone and loss of range result from incorrect resonance. The tone should be sent into the cavities bounded by the cheek bones, and allowed to vibrate freely there. Manuel Garcia stressed this freedom of tonal vibration, warning emphatically against constriction in the nose or in the throat.

Importance of Vocalization

"Extremely vital to tone quality is vocalization. Tone cannot sound forth until it is fixed within the limits of some vowel or consonant. The most primitive cry is formed on some vowel sound. Complete singing requires the constant juxtaposition of vowels and consonants, purely vocalized. The singer should devote great care to the forma-



The eminent dramatic soprano Lilli Lehmann (left) and Mme. Schoen-René

prepared his first operatic performances under Mozart's own guidance. Don Manuel taught his three children, impressing upon them those principles of singing which have come down through succeeding generations as Bel Canto.

"My own great teachers often told me how their father came to formulate the knowledge of tone production which the son, Manuel Garcia, was

VOICE

tion of pure vowel sounds. This is especially important to English-speaking singers, because the English language has no pure vowels. English vowels tend to trail off into diphthongs. In ordinary English speech, an A becomes A-EE; an I becomes A-I-EE; an O becomes O-DD. This is fatal to pure vocalization, and consequently to pure tone. The trailing of the vowel into the diphthong causes a scooping, swooping approach which mars clean, precise tonal attack. Italian, German, and French contain pure vowels in ordinary speech, making pure vocalization easier for those who project their tones naturally in terms of those language-sounds. All English-speaking singers must cultivate pure vowels as part of their vocal equipment. Purity of vocalizations is far more than a matter of good diction; it is the secret of pure singing.

"The exercises prescribed by the Garcias (obtainable in their published manuals of vocalises, notably 'Une heure d'étude,' by Pauline Viardot-Garcia) were always extremely simple and natural. They explored the voice with the long, sustained tones of the grand *scala*, and perfected evenness in passing from one register of range to another, preparing the way for coloratura technique. The development of florid and flexible technique is advisable for every voice, high or low, male or female; but important as technical mastery is, it must always remain secondary to the production of pure tone itself. *Floritura* without a foundation of pure tone (like a roof without a house!) come crashing down to ruin."

A Phase of General Culture

"One of the chief charms of the Garcias as teachers lay in the fact that their instruction was by no means confined to voice problems. Their culture was so wide that they did not need to 'specialize!' Singing, to them, was simply one very important aspect of that general cultural education without which no one can hope to understand or project art. Mme. Viardot examined all candidates who wished to study with her, and the examination began before they had sung a tone! The moment a candidate entered the room, Mme. Viardot noted his approach, his manners, his attitude, thus judging his bearing, his background. And, in their conversation, she judged his educational and esthetic equipment. Mme. Viardot never refused a gifted pupil because of lack of culture or breeding, but those who revealed the lack were immediately trained in that respect. Mme. Viardot held deportment to be of vital importance in the building of a complete artistic personality, which, of course, it is! She exacted obedience from her pupils and imposed rigorous discipline upon them; never in the sense of dominating them, but in order to help them acquire that self-discipline which is the foundation of all art. As part of our singing courses, we were required to read the great classics, to acquaint ourselves with Titian and Rembrandt in the museums, to observe models of acting in the theatres. The goal of her tuition was not 'specialization' in tones and rôles, but the formation of complete self-expression and self-control."

"I often think back to those teachings to-day when, regrettably, a wholly mistaken concept of freedom tends to undermine our regard for discipline, authority, respect, control. Perhaps the most valuable precept we can give our students is that freedom comes only as the result of self-control. Freedom is not a lack of discipline; it consists, rather, in controlling one's self so effectively that discipline (Continued on Page 778)

From the Largest Prison in the World

In October, *The Etude* printed a very unusual article by Major John A. Warner, Superintendent of the New York State Police, and also an amateur virtuoso pianist who has been soloist with many famous orchestras. He stated that in his wide experience he had never known of a criminal who had had a real musical training. This corresponds with our own extensive experience. We have heard of only three. Sometime ago, we printed a very dramatic letter from "Major" Hendricks who for some years was head of the excellent band of the San Quentin Prison. We have recently received a letter from T. P. Stanich, the Director of Music of the Prison, from which we print a few extracts extolling the Major's excellent work.

Music in prisons has been found not only a disciplinary means of real value, but also a channel for the rehabilitation of men after they leave the prison.—Editor's Note

...

Some time ago, when I first assumed my duties as Director of Music at San Quentin, the thing which struck me as the most outstanding feature of the musical activities in the institution was the colorful and magnetic personality and capability of the bandmaster, Major Hendricks. So that others, too, may know something of this man who works to help others, and who is almost solely responsible for the growth and success of music in San Quentin, I am going to take you behind the scenes of the musical life of San Quentin, so that you can see what makes this man so successful.

Major Hendricks is above all a musician. He knows and understands music. He is as capable of discussing Bach, Beethoven, and Brahms as he is of carrying his part when the conversation turns to "Jam, Jive, and Jee." When conducting his "Dance Orchestra," he knows how to hit the "groove" and where and how to place his effects. With equal ability he carries his "Concert Band" through the most difficult overtures and selections from opera. He thoroughly understands both types of music and is extremely adept in extracting the best from each.

For the past nine years, his life has been devoted to the building of a bigger and better band in San Quentin and to the enlargement of the facilities for musical training, from the study of the theory of music in all its complexities to the final technic and polish of artistic instrumentalism.

There is more than mere musical knowledge to this man, Hendricks. As one gets to know him better, one is ever drawn more closely under the spell of his magnetic personality and understanding of men. He is a natural leader; and this, added to experience, is an unbeatable combination. He treats all men alike, and yet there is always about him that indefinable quality which commands respect. He is tolerant, and yet he stands for no foolishness. He cooperates with everyone and has a remarkable gift for quietly making others cooperate, even in the face of overwhelming odds. He is well liked among the men he supervises and is known throughout the institution as "The Major."

In an institution such as San Quentin, with

the innumerable problems and situations which are continually arising in training and helping them all to cooperate in the performance of a gigantic job. He has handled it expertly and has produced a fine musical organization. He has molded it into a group which has produced the latest "hit" tunes but the most selections from the works of our greatest composers.

The Major's every thought is for the benefit of the band. He works untiringly to do all that he can to help those who are interested in becoming good musicians. The Major continues to conduct the band and certainly will do until he leaves San Quentin. But, when he goes, he will long be remembered as the man who did so much for the San Quentin Band, who understood and helped men with sincerity and eagerness that made everyone respect and admire him.

Do Not Spend Too Long a Time on One Piece

By George Brownson

Select one piece and study it until you have mastered it is the usual advice given. It is good advice, since in perfecting one thing one gains command of principles common to many things. But there is always the exception to the rule, and so to the above citation we may add: not study one piece of music too long.

Almost every student and perhaps every professional pianist has encountered a work which, throughout the years, has resisted his most strenuous efforts to master it. It may be a sonata, a denza or a phrase that always eludes him, but even this difficulty prevents him from mastering the entire work a part of his repertoire.

What if one chose such a piece to devote his life to master? He might spend a lifetime at it and never build a repertoire, while at the same time hundreds of pieces that would afford him enjoyment would be neglected. Because a person cannot play one certain piece is no reason why he cannot play any other piece. Therefore, he should give a number of pieces a fair trial and expect to master only a percentage of them.

Music Teachers Honor Memory of Theodore Presser

(Continued from Page 734)

The site was for a great many years the home of the late Theodore Presser and thus become a shrine for music lovers. It is accessible from the center of the city via the Pennsylvania Railroad to Uptown Street Station or Route 23 trolley on Eleventh Street.

This beautiful bronze tablet, a permanent tribute from music teachers of Philadelphia to Theodore Presser, is especially appropriate because all of his life he preferred to be remembered as an educator, and during his last years he spent much of his personal leisure time at the home, in the company of his confrères, who were receiving the benefits of his life work. Mr. Presser was unquestionably the greatest musical organizer of his time, as he also founded the Music Teachers' National Association in 1876, and from this splendid initiative has come the inspiration for the other great musical organizations of our country now believed to include more than one million members.

The Chapel Royal

Nursery of English Music

By F. B. M. Collier

OUTSIDE THE INNER EMPIRE CIRCLE itself, few people fully comprehend the significance of the British throne. The cheap and silly idea that it is a mere institution for social arrogance and pageantry is now suffering a hysterical eclipse, when the interlocked devotion of people and monarch blaze before the world in a glory of indissoluble courage and vitality. The truth is that the English monarchy is the nation's concrete standard of Christian intelligence, morals and progress. Consequently, the very life blood of art, literature, music and personal integrity centers in the King; not by legal statute but by the very ideal of kingship itself. Hence the Chapel Royal, the cradle of English music, has been established within courtly precincts throughout the centuries, and has poured into the lifeblood of the race a steady, refreshing stream of pure melody from the mainspring of its distinguished creative musicians.

Strange to say, the Chapel Royal is rather an organization of human beings than an edifice for royal worship. In other words, since the twelfth century this institution has been a selected group of singers primarily intended to promote musical perfection in court circles. The present Chapel Royal consists of ten children and six gentlemen; the former wear the ancient garb prescribed for their office:

"one coat and breeches of Scarlet Cloth lined with taffeta, one vest of sky coloured satin and gold lace, laced bands and cuffs, perfumed gloves, silk stockings, a Hat, and a coat of ordinary red cloath lined with sky coloured shatton to come over their cloaths in case it should raine."

As can be well imagined, they add beauty and dignity to the throne when they parade from St. James to Buckingham each Sunday morning that the King is in residence.

For perhaps eight hundred years, the duty of the Chapel Royal has been attendance on the King's person wherever he should go. Consequently, the members of the Chapel Royal accompanied Henry VIII to the Field of the Cloth of Gold; Henry V to Agincourt; and were participants in countless other historic events. There is but one exception; never do they attend His Majesty to the chapter of The Order of the Garter.

Wherever the Chapel Royal has been housed, whether at St. James under the Tudors or Whitehall under the Stuarts, the coronation ceremonies have never taken place there—which fact most truly emphasizes their status as a personal not a national one. Consequently, they are most prominent at the state Hallowing of the King in the Abbey. And in "the old cheque Book of the Chapel Royal" every detail of the crowning is minutely recorded, as well as the descriptions of confirmations, baptisms and marriages of royalty. From St. James Chapel Royal the saintly martyr, Charles I, set forth bravely to his execution in Whitehall. There, too, in 1840 Queen Victoria and Prince Albert were married, and in 1850 the

Queen's eldest daughter and the Crown Prince of Germany. There, likewise, in 1893 Queen Mary and King George V were wed. But in recent years St. James has been inadequate for the larger functions of a growing Empire, although it still accommodates the Chapel Royal and sponsors the rich heritage of England's sweet harmony.

The growth and history of this sturdy nursery



Chapel Royal at Windsor Castle

of English music is a fascinating story of vigorous activity and high productiveness. It existed as many centuries before Henry VIII as we are now removed from that eventful age. It came into being less than seven decades after William of Normandy settled in England, just when Stephen ascended the throne, even before the barons' phen over King John, or the heroic deeds of the *Coeur de Lion*. It was and is an appendage of the Royal Person, and is in very truth the human means by which His Majesty is equipped for the furtherance of the great art of music. The Chapel Royal has ever been the monarch's superb opportunity to become a powerful patron of the art, and it was and is as solidly embedded in English habit as the monarchy itself.

It must be remembered, too, that the sovereigns of England and their families have always been

firmly established cradle for all musical advancement. From the very earliest days of England the crowned Head made the Chapel his own personal concern. To it must be gathered the choicest talent of the land. As a result, every parish church and cathedral, every parish priest, Canon and Bishop would be spurred to emulate the standards of the Chapel Royal. Cardinal Wolsey at Hampton Court earned the rebuke of his sovereign when he garnered some of the best voices for his own ecclesiastical domain. After all, the King was merely the concrete image of the people's aspiration and will. Hence the Chapel Royal was the nation's cultural fountain of music, and every claim of pomp and place must give way to it. So fully was this preeminence felt that for hundreds of years impressment for service was fully countenanced. And when Wolsey overstepped the bounds by his acquisitiveness, a worthy Dean thus admonished him:

"The King hath plainly shown that your Grace's chapel is better than his, and proved the same by this reason, that if any manner

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of new song should be brought into both the said chapels to be sung *ex improvviso* then the said song should be better and more surely handled by your chapel than by His Majesty's."

That warning was promptly followed by the Dean's order:

"The King hath spoken to me again about the child of your chapel. He is desirous to have it without the procuring of Cornish (Master of the Children) or others."

And to show how effective was the Royal guardianship of Chapel Royal claims upon national talent, the same Dean writes to Wolsey a few days after his first letter to express the King's gratitude "for the Child of the Chapel."

In the long ago, many and diverse were the duties of these courtly singers. They took active part in the miracle plays, the mysteries, and the pageant stagecraft of the age. They played the part of women on the Elizabethan stage. And drama owed a heavy debt to the assistance of the Chapel Royal, and indeed this company of Thespians acquired a specific theatre in Blackfriars, and figured in the records of the inimitable Pepys. Nor has the character of this organization narrowed itself either to provincial or national complexion. The English monarch has always preserved an international outlook, and an intense interest in every square acre of the globe and its advancement. For this reason the Chapel Royal cultivated the impact of continental achievement. It has sought breadth and richness in French centers of harmony, in the musical coteries of Vienna and Naples, in the tuition of Mozart and Mendelssohn, in the punctilious performances of Handel oratorios, and in diligent study and interpretation of all the world's great composers.

Upon all English music the personnel of the King's Royal Choir has exercised a profound influence and lasting direction. In the reign of Elizabeth began the present system of allotting to each chorister a gift of thirty pounds when his voice breaks. By that time these young vocalists have grown deeply attached to their vocation, and by reason of this prerequisite are able to attach themselves as apprentices to the resident composer and organist. Under such tuition they are thoroughly equipped for service in other churches, cathedrals and choirs. Thus the finest traditions of ecclesiastical worship are soundly inculcated, and spread far and wide through the realm; indeed, the whole Christian kingdom has a steady stream of experts poured into its melodic organism. This high standard of sound musical practice, encompassing a truly correct judgment, has glorified the national character, and achieved a purity and excellence of performance that is unsurpassed in the world.

The ancient records of the Royal adjunct are crowded with names famous in the selective circles of musical genius. From this cultural nucleus came the great Henry Purcell, the gifted Sir Arthur Sullivan and a whole group of such brilliant English artists as Sir George Thomas Smart, Sir John Goss, Pelham Humfrey, William Byrd, John Bull, Samuel Sebastian Wesley, Thomas Tallis, Thomas Morley, Henry Lawes (famed for his musical setting of Milton's "Masque of Comus"), Dr. John Blow, Orlando Gibbons, Captain Henry Cooke, Thomas Attwood and William Boyce. Such a galaxy of musical genius was nurtured in this genial atmosphere of harmony that a constitutional devotion to music has been a characteristic of the Island for

a thousand years. And the old and new world have drunk deeply of solace and comfort by reason of the Chapel Royal, which though unadvertised has been none the less potent in healing ministrations.

Some Hints on Weight Piano Playing

By Olive Lehr

The good results obtained with piano students, who use weight playing, persuade the writer that it will improve the tone to a remarkable degree. But there is so much to remember that the student who depends only on the instructions given at a lesson period has great difficulty in recalling them during his own practice period. For this reason I have prepared a short digest of advice, copies of which are given to my students for reference when working by themselves.

Many people play the piano well, but would play very much better if they would take the brakes off.

Playing should be as natural as walking. We have the weight of our whole body in our feet when we walk, and each foot puts down an equal amount of *weight* each time we take a step—without, however, digging into the ground. Neither do we worry about lifting our feet high off the floor when we walk, unless we are marching or especially emphasizing a step. Raising the feet high usually results in a stamp or a collapsed equilibrium as we contact the floor.

Weight in piano playing comes from the shoulder, and the amount of weight used is controlled by the elbow. Fingers should be firm enough to hold the weight of the entire arm. If your feet should collapse with every step, think how much time it would take to walk or run anywhere. When you run, note how the body moves in the direction the feet take you. Never, never does it hang back while your feet move forward. Therefore if the fingers want to go places on the keyboard, take the entire arm (guided by a lightly floating elbow) with you, even the body from the waist if you are playing on the upper or lower registers of the piano.

There are several dangers in *pure finger work*. There is the danger of developing a tight forearm. This prevents moving from one key to the other freely and easily; in other words it puts on the brakes. Key bedding is another name for this. Lifting fingers high before playing often results in a hard tone with no resonance. (Compare stamping of feet when walking.) Beginners' fingers are naturally weak, and if the weight of the arm is used to help the finger depress the key, a firmer, more controlled touch results.

Simple down and up touches are good exercises to help us get away from the above faults. If done correctly, they transfer the whole weight of the arm from one finger to the other. Transferring the weight from the shoulder into each finger tip results in all tones being equalized, no matter which finger is being used. Even our old bugbear, the weak fourth finger, has the same power when played in this manner.

There are four basic touches, or strokes, used in playing the piano:

1. The pure finger stroke. The action is from the knuckle joint where it joins the hand. (See above dangers.)

2. The hand touch. The action is from the wrist, which is assisted by a rotary floating elbow. (Whole arm always follows the direction indicated.) This is good for playing and running passages *legato*.

3. Forearm or elbow strokes. The action is carried through. Three hundred and fifty-one in one piece." Place fingers on keys and entire weight of arm, bounce lightly. This is good for light *staccato* single notes.

4. Full arm stroke. The full arm is used to take the action from the shoulder. If done correctly this touch results in a full tone with volume, and not a suggestion of banging the good for *forte* passages using single notes.

The last two touches can be used advantageously in the two well known "Preludes in C-major and G minor" respectively, both by Bach. Play the heavy single notes with a full arm stroke and the accompanying chords with the elbow stroke.

Why not use our whole arm? Reason: brakes. If we stress the hand and arm the fingers seem to behave naturally. Playing the piano is not a matter of muscles, but an activity in which the soul and mind take part.

Quick Ways for Improving Your Sight Reading

By Lanton Partington

The usual method of learning to read music at sight is to play through a large number of new music without repeating any part at least, without playing it more than once in one session.

While this procedure is undoubtedly necessary to the attaining of fluent first-sight proficiency, yet it is by no means all that can be done towards arriving at this desired end.

The essence of sight reading consists of being able to find the right note by the touch of the fingers, without having to look at the keyboard. "note-feeling" is the name I use for it. Pupils—and the following few exercises practiced regularly, will be found very effective in acquiring this necessary ability.

1. Play single notes an octave apart up and down the keyboard, without looking at the keyboard. Do this until you can measure the distance accurately and quickly.

2. Take intervals of two octaves in the same way; measure the first octave without looking at the note, then transfer the thumb and fifth finger quickly and measure the second octave and strike the note.

3. Memorize the "feel" of the interval of a fifth, and from this you get your sixth and think of as "a fifth plus an extra note."

4. In the same way, the interval of a seventh is gotten from the octave; being remembered as "an octave minus one note." (The intervals of a third and fourth should give very little trouble.)

5. Such intervals as the tenth or twelfth should be measured by the octave route: "an octave and a third," "an octave and a fifth," and so on.

6. Play all scales, arpeggios and chords with sight of keyboard. Particularly chords with the left hand, and scales with the right hand.

The easier pieces of Handel and Bach give the best sight-reading practice.

THE COLLEGE OR UNIVERSITY BAND DIRECTOR faced with the problem of formulating policies for a collegiate band will find that sources of information on all phases of band activity and personnel are rather inadequate, and often unreliable. It was with this fact in mind that the project of surveying college bands was carried through. Three hundred and fifty-one collegiate institutions throughout the United States were circularized with a six-page questionnaire covering various phases of instrumental ensembles and every effort was expended to make the survey both accurate and practical.

After mailing out over seven hundred questionnaires and follow-up letters, returns were received from one hundred and eighty-six different colleges, universities, state normal schools, and conservatories which replied in full or in part to the survey on orchestras, bands and instrumental ensembles. The Band Questionnaire elicited one hundred and fifty-four replies from forty-six states.

In order to clarify the information received, returns were grouped into five divisions:

1. Class A—State Universities, with thirty-four returns from thirty-four states.
2. Class B—State Teachers' Colleges and Normal Training Schools, with forty-eight returns from twenty-nine states.
3. Class C—Agricultural and Technical Schools, giving thirty-one returns from twenty-six states.
4. Class D—Privately endowed Universities and Colleges and Municipal institutions, with twenty-six returns from twenty-one states.
5. Class E—Conservatories and Schools of Music with fifteen returns from eleven states.

Of the total of one hundred and eighty-six collegiate schools replying to this questionnaire-survey in full or in part, one hundred and twenty-two schools indicated that they maintain bands on a full or part-time basis, which would indicate, on a percentage basis, that about sixty-five per cent of the surveyed schools maintain organized bands. The field is only a little more than half covered. Here, then, is indeed a vast musical frontier awaiting crossing, a field awaiting further development.

It is a field which, sooner or later, will be developed, when the right leaders come along. One of the first natural questions to ask in this survey is: "What is the status of the band director in the collegiate field?" The information received reveals the following facts: Of the one hundred and twenty-two institutions which reported that they have bands, eight tenths of one per cent of the band directors possess a Doctor's Degree; twenty-seven per cent report a Master's Degree; thirty-three and five tenths per cent indicate that they have a Bachelor's Degree, and thirty-eight and seven tenths per cent possess no degree, with the exception of a small number who have State Teacher's Certificates. Of the degrees listed, three were obtained in foreign countries—Cuba, Germany and England. Four of these band directors obtained their musical training in the United States Army and in the



Major Walter Duerksen

United States Navy. One director's qualifications consisted of many years' experience as solo clarinetist both with the Sousa and the Arthur Pryor Bands.

In rating the professional standing of the band directors, the following figures should prove interesting: Twenty-three and three tenths per cent of the directors are either deans or heads of the music departments; ten and eight tenths per cent are listed as professors; seventeen and five tenths per cent are associate or assistant professors; forty-four and one tenth per cent are full-time instructors; and four and three tenths per cent are classified as students of the institutions which employ them. Of the one hundred and twenty-two directors, one hundred and thirteen gave their status of employment in a manner indicating that sixty-nine per cent are on a full-time basis, and thirty-one per cent are on part-time. Those engaged in band work exclusively totaled twenty-eight per cent. Sixty-three per cent direct one or more music activities, teach one or more courses in music theory, or instruct in

some phase of applied music in addition to directing the band. Ten and six tenths per cent teach some academic subject other than music, and seven and four tenths per cent conduct a university orchestra.

The wide field over which a band director's talent must be spread clearly indicates a need for a revised policy on the part of college executives. More instrumental positions on a full-time basis, higher standards of training, and a higher professional rating will tend to attract the well-qualified director capable of carrying on the development of the high school instrumental graduate. The position of band director in our

BAND and ORCHESTRA
Edited by William D. Revelli

The College Bands of The United States

A Survey by

Walter Duerksen

Director of Bands, University of Wichita
Wichita, Kansas

colleges quite definitely needs elevation to a higher plane, with proper recognition of the responsibilities and special training required in this field of activity.

Status of the Band Itself

An examination of the answers to the questionnaires will reveal the following facts: Of the one hundred twenty-two schools maintaining bands, fifty-three per cent maintain two separate organizations; eighteen per cent have three bands; one per cent sponsor four bands; and one per cent maintain six bands. Each director answering the band questionnaire was asked to segregate his bands into one or more of three classifications. Twenty-six and five tenths per cent of all those surveyed were designated as *marching* bands; twenty-seven and five tenths per cent were labeled *concert* bands; and the remaining forty-six per cent were described as a combination of both marching and concert, with emphasis on marching in the fall and concert work in the winter and spring. Of the total of one hundred and twenty-two bands, eighty-eight per cent are on a nine months' basis, nine per cent on a part-time basis, and three per cent are subject to call. One of the important revelations was that seventeen and four tenths per cent of these bands hold one rehearsal per week; thirty-five per cent have two weekly; thirty-one and six tenths per cent have three; twelve and three tenths per cent hold four, and three and seven tenths hold five drills or rehearsals per week.

A. Table of Band Enrollments by Classes:

	Average Enrollment
Class A—State Universities	72
Class B—State Teachers' Colleges and Normal Schools	49.5
Class C—Agricultural and Technical Schools	56.8
Class D—Privately Endowed Universities and Colleges	51
Class E—Music Conservatories	45.9
Average Enrollment for All Bands	50.4

The above table pictures a fairly representative average of band enrollment of the entire United States. The figures are based upon returns from forty-six states with a total of one hundred and twenty-two colleges. Included in this part of the survey are some interesting figures on the number of women participating. Of the total of eleven thousand, nine hundred and twenty-nine band members, nine hundred and sixty were

women. A further tabulation of figures is as follows:

B. Table of Band Membership by Sexes:

Classification	Number of Bands	Men only	Men and Women
Class A—(as above)	72	87 %	13 %
Class B—(as above)	57	23 %	77 %
Class C—(as above)	36	75 %	25 %
Class D—(as above)	26	53.9 %	46.1 %
Class E—(as above)	10	40 %	60 %

Totals of all bands indicate that fifty-five and eight tenths per cent are composed of men only, and forty-four and two tenths per cent contain both men and women members. Only three institutions reported bands with membership of women only.

That part of the survey devoted to an analysis of the percentages of college students engaged in band activities showed that twenty-three and twenty-five hundredths per cent of the members were music majors and that the remaining seventy-six and seventy-five hundredths per cent were from colleges or departments other than the music school. Significant also are these percentages: Thirty-eight and forty-eight hundredths per cent of the membership are freshmen, thirty-two and two tenths per cent sophomores, fifteen and thirteen hundredths per cent are juniors, and fourteen and nineteen hundredths per cent seniors.

Returns on enrollment could be further broken down and analyzed, but one observation more can be made: On the basis of size and number of bands in Class C, made up of agricultural and technical institutions, this group rates second only to state universities in development and in organizational standards.

Throughout the computation of the above figures, the writer was impressed with the extremes presented in the returns, ranging from the situation in which there are state universities maintaining six organized bands under the leadership of four full-time directors and possessing mammoth music libraries—playing the very highest standard of music—to the situation in which there are institutions of more than average size and prestige with only an eleven-piece band under the direction of a student leader. Before band activities can be placed in the college curriculum on an accredited basis, much work will have to be done toward the establishment of a higher correlation of organization, performance, and physical equipment.

Another line of investigation was that of the financial status of college bands. It was found that twenty-five and five tenths per cent are under the direct supervision of the school administration; forty and five tenths per cent function under the directorship of the music department; seven and five tenths per cent are under the supervision of the R. O. T. C.; and twenty-six and five tenths per cent are governed through other agencies of the college, including the treatment of the band as a separate department, the student council, a faculty board, academic activities board, associated student's organization, the athletic department, or a combination of these agencies.

Forty-seven and five tenths per cent of the college bands are financed by means of college appropriation; three and four tenths per cent through student council, eleven and nine tenths per cent by the Student Activity Fee; one and seven tenths per cent through the R. O. T. C.; two and five tenths per cent by the athletic department; and the (Continued on Page 785)

Why I Always Have Plenty of Pupils

By Grace C. Graves

Many a business man has failed dismally, despite training, despite capital, despite everything, because in the long run he did not have the faculty of pleasing those patrons of his business upon whom he was obliged to depend for support. This consists very largely in looking after the intimate personal interests of such patrons and not opposing them because of personal whims or because of neglect. Here is a letter from a teacher in an intensely competitive district, who, regardless of changes in business conditions and in spite of surprising personal limitations, has all the pupils she can take care of, not merely because she can supply their musical needs, but because she knows how to handle people. The writer uses a pen name.—EDITOR'S NOTE.

I LIVE NEAR A COMMUNITY where music teachers are as numerous as ants in an ant hill, and the standard of music teaching is unusually high. They tell me that many teachers are "crying for pupils." My own problem is for more time in which to take more pupils, for I haven't caught up with my waiting list in two years. Although my musical education is excellent, an occupational neurosis prevents my doing any public playing. Moreover, my home is in a rural community six miles from the city in which I teach, where there is small chance of meeting new pupils except through one's own efforts. Also the duties of a housewife take their daily toll of hours. So when anyone thinks me successful because of my advantages, I think that I have a right to feel that I have also some disadvantages.

Two classes of pupils come to me. First, those who have been studying with the so-called "high-powered" teachers of the community, and who are not advancing to their own or their parents' satisfaction; and, second, those who might have gone to these teachers, but came to me instead.

Accommodation is one reason for my crowded schedule, for the writer drives her car to the various homes to give lessons. And busy mothers are delighted that the burden of getting the child to and from a studio is lifted from their shoulders. By this method of reaching the pupils I have no expensive overhead such as studio rent and maintenance. Most mothers are willing to be present at the lessons, which increases their interest and understanding for they learn just what their children's problems are. They are therefore more willing to see that the practice period is uninterrupted. I have even known mothers to take up their own neglected music study through interest gained at their child's lessons.

A second reason is *personal interest* not merely in music but in everything pertaining to the pupil and his family. I am consulted on every subject under the sun. One mother recently asked my help in deciding the location of the kitchen sink in their new home! I thoroughly enjoy all such opportunities, but, if I did not, it would be distinctly to my advantage to cultivate an interest in the pupil's family life. My class is increased by the younger members of the family. Another teacher is not considered, because I have made friends of the children.

The third contributing factor is the *modest fee* for the lessons—not cheap lessons, but lessons

priced to come within the average budget. Perhaps I am foolish (friends say that I am) to get higher prices and teach fewer boys, but I call it my contribution to music. I never give a free lesson, and the price is the same whether I give one or ten.

The problem of missed lessons was solved for me in the following way: all lessons are paid by the month with no refunds for missed lessons unless a whole month is missed through absence from town, in which case no money is made for the missed month. However, when a student resumes his lessons at the end of the month, the period is forfeited. Only four lessons are given each month, so if a lesson is missed it is paid for in the month in which it is made up. If there is no lesson to be made up, the student gets a holiday on that day. He looks forward to this little vacation, so tries to keep his record clear by not having any lessons made up.

I am convinced that nothing—accommodation, interest, price of lessons or anything else—ever take the place of thorough preparation by the teacher for his profession; but all of these things must be added for real success in this highly competitive field.

Wrist Twist

By Esther Dixon

The best way to indicate to the pupil correct arpeggio playing is by "a simple twist of the wrist." The pianist should maintain a well-advanced elbow, a curved third finger, so that the thumb may pass under smoothly and easily to the next key. Of course, for the ordinary arpeggio, the third or fourth finger may be used for the third note. With long fingers it is necessary to release the third finger with the thumb—which should be relaxed and curved for arpeggios—is ready to sound the next note. By listening, the student may be told whether the arpeggio is played with precision and smoothness. The wrist should be higher than level in arpeggio playing, and the thumb is ready to pass under, sliding over the surface of the keys, the V shape of the wrist and arm becomes a straight line, bringing the wrist bone into prominence.

Holding Pupils With Music Collections

By Gladys M. Stein

Piano teachers have often asked how I succeeded in bringing my old pupils to their lessons so promptly each September.

Of course, I contact them early in the summer, but I really believe that the special collections of music which I always give them at the end of the last lesson in the late spring have much to do with their startling lessons again in the fall.

I search until I find a book for each child which will appeal so strongly to him that he will play it all during the summer. When the summer comes, he will be in practice and more important, in the mood for playing his music lessons.

It takes time and thought to house the collections to please each pupil, but I believe well worth the effort.

Old Violins and Old Methods

By Ferne

Lovely Young Lady of the Violin,
Soloist with Fred Waring's Pleasure Time



Ferne

Thousands who have heard Waring's Pennsylvanian's on the air, have found great enjoyment in the playing of Ferne, "lovely young lady of the violin." Ferne is a serious student, a pupil of Efrem Zimbalist, a graduate of the Curtis Institute of Music; and she here presents very valuable advice from one of the master violinists.—EDITORIAL NOTE.

simo, and increase the tone by slow degrees to its *fortissimo*; and this study should be equally made with the motion of the bow up and down, in which exercise you should spend at least an hour every day, though at different times, a little in the morning and a little in the evening; having constantly in mind, that this is, of all others, the most difficult and the most essential to playing well on the violin. . . .

This will be tough on little Mary, who wanted to play *Old Folks At Home* after the first lesson. So many of the music study ads say, "Learn to play in no time"—or words to that effect, that it's all very confusing when the pupil is told to spend an hour a day just drawing the bow on an open string! But he must remember that bow control is one of the first technical requisites. To continue the letter:

"With regard to the finger-board, or carriage

of the left hand, I have one thing strongly to recommend to you, which will suffice for all; and that is, the taking of a Violin part, either the first or second of a concerto, sonata, or song—anything will serve the purpose—and playing it upon the half-shift,⁽¹⁾ that is, with the first finger upon G on the first string, and constantly keeping upon this shift, playing the whole piece without moving the hand from this situation, unless A on the fourth string be wanted, or D

upon the first; but in that case, you should afterwards return again to the half-shift, without ever moving the hand down to the natural position. This practice should be continued till you can execute with facility upon the half-shift any Violin part not intended as a solo, at sight. After this, advance the hand on the finger-board to the whole-shift,⁽²⁾ with the first finger upon A on the first string, and accustom yourself to this position till you can execute everything upon the whole - shift with as much ease as when the hand is in its natural situation; and when certain of this, advance to the double - shift,⁽³⁾ with the first finger upon B, on the first string; and when sure of that likewise, pass the fourth position of the hand, making C with the first finger upon the first string; and indeed this is a scale in which, when you are firm, you may be said to be mistress of the finger-board. This study is so necessary, that I most earnestly recommend it to your attention."

There you have it! That's almost too true to be good—so we'll quickly go on while the wisdom is flowing! Continues Tartini:

Importance of the Trill

"I now pass to the third essential part of a good performer on the Violin, which is

the making of a good shake,⁽⁴⁾ and I would have you practice it slow, moderately fast, and quick; that is, with the two notes succeeding each other in these three degrees of *adagio*, *andante*, and *presto*; and in practice you have great occasion for these different kinds of shakes; for the same shake will not serve with equal propriety for a slow movement as for a quick one; but to acquire both at once with the same trouble, begin with an open string, either the first or second, it will be equally useful; sustain the note in a swell, and begin the shake very slow, increasing in quickness, by insensible degrees, till it becomes rapid. . . ."

It is going to be pretty hard for pupils to believe the wisdom of the words just quoted, especially if they have noticed the ravishingly beautiful tone Fritz Kreisler gets with no apparent effort, or the seeming ease with which Jascha Heifetz executes the most difficult works. The student will expect to (Continued on Page 782)

(1) Half-shift—In modern phraseology, second position.
(2) Whole-shift—Third position.
(3) Double shift—Fourth position.
(4) Trill.

VIOLIN

Edited by Robert Braine

What Is a Chromatic?

Q. 1. I have always been taught that chromatics are any semitone progressions such as: B to C in C major, and C to C-sharp in C major. My professor here tells me that the first is not chromatic, and in order to have a chromatic progression one must introduce an accidental. This is quite contrary to what I had previously understood. Which is right?

2. I am playing a student violin concerto written in D major by L. Mendelssohn. The composer of the famous "Concerto in E minor" is Felix Mendelssohn. Felix's name is also Ludwig, but are both concertos written by the same composer? If not, who is L. Mendelssohn? I wish to thank you sincerely in advance for your trouble.—V. D.

A. 1. I believe most musicians would agree with your present teacher that the term "chromatic" is applied only to tones not in the diatonic scale. Perhaps you are confusing this usage with the term "chromatic scale," which of course means a scale of half-steps.

2. Mendelssohn's full name was Jacob Ludwig Felix Mendelssohn-Bartholdy, so it is a case of many names but the same composer.

About the Various Minor Scales

Q. 1. At what period of history did each form of the minor scale originate?

2. Did the old composers, who used only the harmonic minor, know of the melodic?

3. I have studied with two famous teachers, one of whom says that the melodic minor scale is the only form fit to use, and that the harmonic minor scale is used only by exotic people and barbarians. The other teacher refuses to acknowledge the natural form of the minor scale because it has no leading tone. Are these opinions correct?

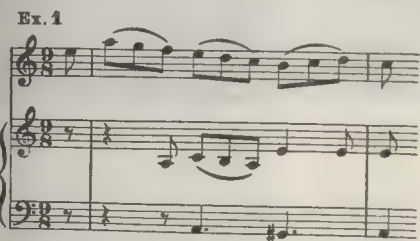
4. I use the natural minor as a scaffolding scale to show the exact signature relationship of a relative minor to a major. Has it other uses?

—MRS. F. L. M.

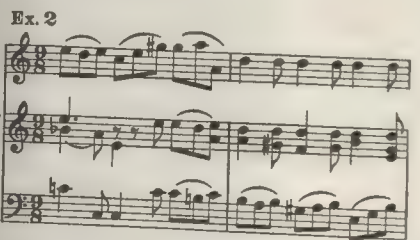
A. 1. The history of the development of scales is very long and complicated, and it is impossible to find any exact date for the appearance of any given scale. About all I can tell you here is that by approximately 1600 our present scale forms were in general use. It is, of course, possible to regard the Ionian mode as our major scale and the Aeolian mode as our minor scale. As such, these scales were used constantly by the people of the Middle Ages and Renaissance (10th to 16th centuries). I would suggest that you read the discussion under the word *mode* in the unabridged edition of "Webster's New International Dictionary" and the article *Scale* in "Grove's Dictionary of Music and Musicians." If you want still more information, consult some fine text, such as "A History of Musical Thought," by Donald A. Ferguson.

2. I do not know whom you mean by "the old composers who used only the harmonic minor." In the works of practically all composers since the time of Bach one can find many examples of all three forms of the minor scale. It is true, however, that the harmonic form (with the minor IV chord and the major V) was used chiefly for the chords of the accompaniment and the melodic form used chiefly for the melodies. Only occasionally does one find the major IV which results from using the melodic form for chord construction. Thus in the

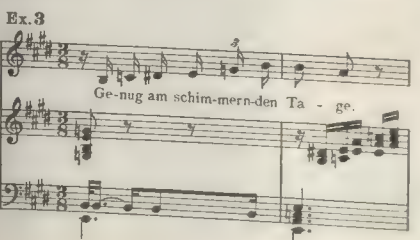
opening measure of the last movement of Bach's "Concerto in A minor" for violin we find the melodic (or original) form employed for the violin melody, while the accompaniment is based upon the harmonic form (possibly melodic):



A. 3. I am afraid that I cannot agree with either teacher, and I doubt if they meant their statements to be taken literally. At the close of the Bach "Violin Concerto" mentioned above, we find a clear use of the harmonic minor scale. Would your first teacher regard Bach as exotic or barbaric?



The harmonic form of the minor scale is frequently used even more clearly for melodic line, as in the song *Heimkehr* by Richard Strauss:



Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin CollegeMusical Editor, Webster's New
International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

And what will your second teacher do with the large amount of music—both folk and composed—which is based upon the natural form of the minor scale? Just because the seventh tone of the scale is a whole instead of a half step from the tonic is no reason for refusing to acknowledge that scale. It is just that very peculiarity which gives such a melody as the following from Dvořák's "New World Symphony" its special charm:



There are many different scale forms, some of which your teachers may not find usable for their particular styles of composition, but that is no reason for denying the validity or existence of such scales.

4. Your use of the natural minor scale is perfectly good. But, of course, the true reason for the existence of this scale is a musical one, not pedagogical. Why not also have your students play some melodies or compositions based upon this form of the scale—or better still, have them compose a few? It is always a real test to have the pupils write original work.

Teaching Piano Classes

Q. I am a pupil in my last year of school. I have played the piano for some years. Recently I have been asked by the school authorities to consider teaching piano to the pupils desiring to study. Would you be so kind as to guide me to a practical method of starting to teach this kind of work. The pupils are from age from six to fourteen. I have thirty of them. I would be very glad for any advice you may give me about classes, individual instruction, rhythm bands, and any other advice along these lines.—C. B. F.

A. This is rather a large order. You ought to do is to go to some music school for three or four years to study piano, harmony, counterpoint, form, history of music, and so on, at the same time, take some kind of teacher's course which would prepare you for giving both class and individual instruction. If you cannot do that, I advise you to write to the publisher, THE ETUDE, asking them to send you a package of material for teaching piano classes, such as the "Oxford Course" or other similar systems. Choose one of these and follow the directions in the teachers' book as well as you can. Put your pupils into about three groups, the most elementary ones being together in one class and the most advanced in a similar manner in a class by themselves. If a pupil from one group is unable to

accordance with his progress, you have a pupil who is a bit slow cannot keep up with even the most elementary group, either drop him or teach him by himself. On the other hand, if you have a pupil who is a bit fast, that he is being kept back, and in the most advanced class, teach him privately.

Trills and Turns

Q. 1. How is the turn played in Measure 31 of Beethoven's "Für Elise"?

2. In the first movement of Mozart's "Sonata in C major," is the trill left hand on concert one of measures tied with the C of Measure 2?

3. How is the trill in the second of Chopin's Waltzes, Op. 70, No. 1, played? Are the other trills similarly constructed?

4. In "Sonata, Op. 40, No. 3" of Beethoven, Measure 4, should the trill be played like this?

5. In the same composition, how should the trills in measures 8 and 10 be played?—Miss L. J. A.

A. 1.

2.

3.

4.

5.

6.

7.

8.

9.

THE UNIVERSAL OUTLOOK of Franz Liszt is constantly being revealed to a new generation of music lovers who, although not influenced by the furor of the sorcerer-like showmanship of the great Magyar pianist, see more and more of Liszt in his position as a "world man" in music. Liszt had an extraordinary and sincere desire to help young and struggling artists with both money and music. He identified the talent of Grieg, Dvořák, MacDowell, Dr. William Mason, Borodin and Tchaikowsky and helped them in relative measure, as he did his immortal son-in-law, Richard Wagner. So far as is known, no one has made a complete list of Liszt's veritable pupils. The late James G. Huneker, first Editor of THE ETUDE, in his book, "Franz Liszt" (Charles Scribner's Sons), made a partial list, including the following names. This list is valuable for reference.

Cornel Abranyi, Vilma Barga Abranyi, Leo d'Agini, Isaac Albeniz, Eugen d'Albert, C. B. Alkan, Nikolaus Almasy, F. Altschul, Anderwood, Baronne Angwez, Konrad Ansoerge.

Emil Bach, Walter Bache, Carl Baermann, Albert Morris Bagby, Josef Bahnert, Julia Banholzer, Bartlett, Antonio Bazzini, Alice Bechtel, J. Von Beliczay, Franz Bendel, Otto Bendix, Rudolph Bensey, Wilhelm Berger, Robertine Bersen-Gothenberg, Arthur Bird, Adolf Blassmann, Ida Bloch, Charlotte Blume-Ahrens, Anne Bock, Bödinghausen, Bernhard Boekelmann, Valerie Boisler-Gasparin, Alexander Borodin, Frederick Bos-

corvitz, Marianne Brandt, Louis Brassin, Antonie Bregenz, Marie Briedenstein, Elisabeth Brendel - Trautmann, Franz Brendel, Emil Brodhag, Hans von Bronsart, Ingeborg Bronsart - Stark, Emma Brückman, Hans von Bülow, Buonamici, Burgmeier (Ricordi), Richard Burmeister, Stefanie Busch, Johann Butka.

Chop, Louis Coenen, Louisa Cognetti, Herman Cohen ("Puzzi"), Peter Cornelius, Bernhard Cossman. Leopold Damrosch, William Humphries Dayas, Descy, Ludwig Dingeldey, D' Ma Sudda-Bey, Wilhelm Döring, Felix Draeseke, Victoria Drewing, Von Dunkirky.

Paul Eckhoff, Theodore Eisenhauer, Imre Elbert, Pauline Endry, Max Erdmannsdorfer, Pauline Fichtner Erdmannsdorfer, Hermine Esinger.

Henri Falcke, Anna Mehlig-Falk, Amy Fay, Anna Fiebinger, August Fischer, C. Fischer, L. A. Fischer, Robert Fischhof, Margarethe Fokke, Sandor Forray, Stefanie Forster, Hermine Frank, Robert Freund, Freymond, Vilma von Friedenlieb, Arthur Friedheim, H. von Friedländer, W. Frizze, Stephanie von Fryderkey.

Anna Gall, Ferencz Gaal, Kathi Gaul, Hirschfeld-Gartner, Paul Geisler, Geyser, Josef Gierl, Gilbreth, Henri von Gobbi, Adalbert von Goldschmidt, August Gollerich, Karl Göpfurt, Edward Götze, Karl Götze, Bela Gosztonyi, A. W. Gott-



Liszt as a youth

Franz Kroll, Isabella Kulissay, Natalie Kupisch. Karl Von Lachmund, Marie La Mara (Lipsius), Alexander Lambert, Frederick Lamond, Siegfried Langard, Adele Laprunarde (Duchesse de Fleury), Vicomtesse de La Rochefoucauld, Edleury, W. Waugh Lauder, Julie Laurier, uard Lassen, Wilhelm Von Lenz, Otto Lessmann, Georg Leitert, Elsa Levinson, Ottilie Lichterfeld, Graf de Leutze, Elsa Levinson, Saul Liebling, Karlo Emil Liebling, Georg Liebling, Joseph Lomba, Louis Lippi, Hedwig von Liszt, Joseph Lutter, Lönen, Hermine Lüders, Heinrich Lutter. Edward MacDowell, Ella Máday, Sarah Mag-nus-Heinze, Marie von Majewska-Sokal, Gyula Major, Hugo Mansfeldt, L. Marek, Martini, Wil-lam Mason, Louis Mass, Emilie Merian Genast,

schlag, Gower, Amalie Greipel - Golz, Margit Groschmied, Emma Grossfurth, L. Grünberger, Alfred Grünfeld, Iona Grunn, Guglielmi, Luigi Gulli, Guricks, Emma Guttman von Hadeln.

Rudolph Hackert, Arthur Hahn, Ludwig Hartmann, Piroska Hary, Adele Hastings, Harry Hatch, J. Hatton, Sara Magnus Heinze, Heidenreich, Nadine von Helbig (née Princesse Schakowskoy), Hermann, Carl Hermann, Gertrud Herzer, Hippins, Hodoly, Richard Hoffman, Holtze, Howard, Josef Huber, Aline Hundt, Augustus Hyllested, Ivanow-Ippolitoff.

S. Jadassohn, Alfred Jaell, Marie Trautmann Jaell, Olga Janina (Marquise Cezano), Jeapp, Jeppe, Julia Jerusalem, Clothilde Jeschke, Josef Joachim, Rafael Joseffy, Aladar Jukasz, Louis Jungmann.

Helen Kähler, Anna Kastner, Emerich Kastner, Clemence Kautz - Kreutzer, Keler, Berthold Kellermann, Kettwitz, Baron Von Keudell, Wilhelm Kienzl, Julia Rivé - King, Edwin Klahre, Karl Klindworth, Johanna Klinckfuss-Schulz, Julius Kniese, Emma Koch, Roza Koderle, Louis Köhler, Manda Von Kotsky, Kovnatzka, Ernestine Kramer, Klara Krause, Martin Krause, Gustav Krausz, Louise Krausz Josefine Krautwald, Bela Kristinkovics,

Louis Messemakers, Emma Mettler, Richard Metzendorf, Baron Meyendorff, Olga de Meyendorff (née Princesse Gortschakoff), Max Meyer-Olbersleben, E. Von Michalowich, Miekleser, Muhlberg, F. Von Milde, Henrietta Mildner, Sebastian Bach Mills, Comtesse de Miramont.

Ella Modritzky, De Montgolfier, Marie Mösner, Moriz Moszkowski, J. Vianna da Motta, Felix Mottl, Eugenie Müller - Katalin, Franz Muller, Müller-Hartung, Johann Müller, Paul Müller, Herminie de Musset.

Ida Nagy, Nikol Nelisoff, Otto Neitzel, Gizella Neumann, Arthur Nikisch, Iren Nobel, Ludwig Nohl.

Adele Aus der Ohe, Sophie Olsen, John Orth, Leu Ouscher.

Paramanoff, Paszthony-Voigt de Leitersberg, Edward Baxter Perry, Dory Petersen, F. Pezzini, Robert Pflughaupt, Sophie Pflughaupt-Stephepin, Max Pinner, Jessie Pinney - Baldwin, William Piutti, Marie Pleyel-Mock, Richard Pohl, Pohl-Eyth, Karl Pohlig, Pollack, Heinrich Porges, Wilhelm Posse, Silas G. Pratt, Dionys Prückner, Graf Pückler.

Toni Raab, Joachim Raff, Lina Ramann, Theodor Ratzenbar, S. Ratzenberger, Käthen von Ransuchewitsch, Laura Rappoldi-Kahrer, Karoly Rausch, Duchesse de Rauzan, Ilonka von Ravacz, Alfred Reisenauer, Edward Remenyi, Gertrud Remmert, Martha Remmert, Alfonso Rendano, Auguste Rennenbaum, Julius Reulke, Edward Reuss, Hermann Richter, Julius Richter, Karl Riedel, F. W. Riesberg, Klara Riess, Anna Rigo, Anna Rilke, Rimsky-Korsakoff, Hermann Ritter, Karl Ritter, Theodore Ritter, Moriz Rosenthal, Rosenstock, Bertrand Roth, Louis Rothfeld, Joseph Rubinstein, Nikolaus Rubinstein.

M. von Sabinin, Comtesse Carolyne de Saint-Criq d'Artigan (Liszt's first love), Camille Saint-Saëns, Emil Sauer, Gräfin Sauerma, Louise Schärnack, Xaver Scharwenka, Lina Scheuer, Lina Schmalhausen, Marie Schnobel, Agnes Schöler, Hermann Scholtz, Adelheid von Schorn, Bruno Schrader, F. Schreiber, Karl Schroeder, Anna Schuck, Max Schuler, Elly Schulze, H. Schwarz, Irma Schwarz, Max Seifritz, Ida Seelmuyden, Arma Senkrah (Harkness), Alexander Seroff, Caroline Montigny-Remaury (Serres), Franz Servais, Giovanni Sgambati, William H. Sherwood, Rudolf Sieber, Siegenfeld, Alexander Siloti, Edmund Singer, Otto Singer, Antol Sipos, Bedrich Smetana, Goswin Sokeland, Paula Söckeland, Ella Solomonson, Elsa Sonntag, Sothman, Spater, Wilhelm Speidel, Anna Spiering, F. Spiro, F. Stade, Anna Stahr, Helene Stahr, Adolph Stange, H. Stärk, L. Stark, Carl Stasny, Ludwig Stasny, Bernhard Stavenhagen, Eduard Stein, Margarethe Stern-Herr, Neally Stevens, August Stradal, Frank Van der Stucken, Von (Continued on Page 784)

She Studied with Liszt

An Interview with

Sophia Charlotte Gaebler

Including an Authentic Alphabetical List of the Pupils of Liszt
Secured Expressly for THE ETUDE by JOHN H. DUNN

EVEN NOW, WHEN ON TOUR, people still ask me why I play accompaniments from memory, and when I started the practice. They also want to know about Sembrich, Schumann-Heink and others of the great with whom I have worked. To relate only a small part of my experiences with singers would readily fill a book. I have room here, however, for only a few incidents which seem particularly revealing. It is sometimes surprising how a chance remark or happening will influence, even make, a career.

My playing accompaniments without music, for instance, goes back to the time when my sister, Mrs. Ruth La Forge Hall, gave me my first piano lessons. She taught me that anything worth playing at all was worth committing to memory. It became a habit which persisted even after I began to play accompaniments.

At first I hesitated to break a well worn tradition. I recall a concert I played for Ulanowsky, the Russian baritone, in Vienna. He wanted to program some songs by American composers, so I suggested one by Arthur Foote and one by MacDowell. Unable to get the music, I wrote out the songs from memory for him to learn. On the evening of the concert, I placed some sheet music on the piano rack for the sake of appearances, although I did not use it.

Shattering Tradition

Some time later, in this country, I had been rehearsing prior to a concert in Carnegie Hall. The singer noticed that I played from memory and asked me to do so at the concert. "It just isn't done," I told her. But, on thinking it over, I decided to follow her suggestion—and have been playing without music ever since.

Some amusing incidents have resulted from this habit, one of which occurred while playing for Mme. Sembrich at a concert in the Berlin Philharmonic. At that time page turners were engaged for all such concerts. The evening of the concert, the man engaged announced himself. When told that I used no music, he probably thought I was jesting, or else he did not understand. Anyway, he followed me onto the stage. When he saw an empty music rack, he almost ran back to the wings. Later, somewhat crestfallen, he told me that he received three marks for such services as he rendered. I gave him that amount and told him to take a holiday and enjoy himself for awhile.

But memory sometimes serves the soloist as well as the accompanist. I was playing a recital once for a well known violoncellist in the large auditorium at Leland Stanford University, Palo Alto, California. We had just begun a number which required over fifteen minutes to perform, when suddenly all the lights went out. A quite audible gasp ran through the house, the audience probably thinking that the number would have to come to an abrupt halt until the lights could be switched on again. But both of us knew the music thoroughly; we kept right on, and the effect on the audience was quite magical. Oddly enough, just as we were concluding, the lights came on again as though we had planned it so. It seemed to be a good piece of showman-

Backstage With Great Singers By Frank La Forge



Lily Pons, coloratura soprano and Frank La Forge, composer-pianist, pictured aboard the "Queen Mary."

ship, but it was entirely unforeseen on our part. I toured with Mme. Sembrich for ten years, during which we visited some remote corners of the earth. Experience causes one to become inured to the changes of climate that constant travel entails. I recall my first visit to St. Petersburg, now known as Leningrad, in the dead of winter. The hotel windows in my room were sealed, and I was told they were never opened at night. Since I could not conceive of sleeping in a room without fresh air, against all advice, I opened the little ventilator provided for the usual morning airing-out and went to bed. These openings were only about four inches square. Next morning I awoke with a bad case of tonsillitis. My first concert

with Mme. Sembrich was but four days away; and when the time arrived I was still no better but felt that I must appear. At the last minute, I went directly to the hall without rehearsal and played the concert with a temperature of one hundred and five. After that I left the windows shut.

Among Mme. Sembrich's qualities of greatness were her thorough musicianship, supreme artistry, infallible memory and capacity for hard work. She studied a song inside out, keeping busy even on long train and boat trips. Her whole life centered in her art. When walking in a park, which was her favorite recreation on tour, she always paused to listen to a bird song, trying to fathom the secret of its spontaneity.

Miss Frieda, Mme. Sembrich's personal maid, came to her through an interesting coincidence. Miss Frieda was first employed as wardrobe mistress at the Covent Garden Opera House when Mme. Sembrich was singing there. Mme. Sembrich took a number of trunks with her on her trips and was impressed with the way Miss Frieda kept them in perfect order.

In fact, when Mme. Sembrich left London for another engagement she was unable to locate some things she wanted and, as a last resort, wired Miss Frieda inquiring where to find them. An answer came immediately, directing her to look in a certain compartment of trunk number three. Mme. Sembrich found her things as directed. After that Miss Frieda became Mme. Sembrich's personal maid and was with her until her death, forty-four years later.

A Triumph for Mme. Sembrich

Mme. Sembrich never liked to be rushed. In Russia, the police required concert singers to submit the words of all their songs, including encores. This was a measure rigidly enforced, and it caused Mme. Sembrich some irritation since she was not always ready in time.

On one occasion she had completed her program, except for one number, and could not quite make up her mind on that. Since the concert was drawing near, her manager had been importuning her daily to name the song so that he could report to the police; but still she hesitated. One morning, exasperated at his insistence, she exclaimed: "I'll sing what I please."

On the programs handed out at the concert, *What I Please*, by Schumann, was listed in one of the groups. We were careful not to show the printed program to Mme. Sembrich until after the concert. Next day the music critic of the St. Petersburg Herald, in reviewing the concert, said that one of the favorite numbers was the well known *What I Please* by Schumann. The number Mme. Sembrich really sang was Schumann's *The Sandman*.

One of her unique triumphs was made early in her career during a benefit performance at the Metropolitan Opera House. She was advertised to play a violin concerto by DeBeriot, and it was expected that this would be merely a prima donna's caprice, requiring only the audience's good humored indulgence. She turned it into a peculiar triumph.

After the violin number (Cont. on Page 786)

CLASSIC AND CONTEMPORARY SELECTIONS

ARIOSO

GEORGE FREDERICK HANDEL

Arranged by William Felton

This remarkable *Arioso* by Handel was discovered by Siegfried Ochs in an old Handel manuscript. It was then arranged for voice and was frequently introduced in Handel's oratorio, *Moses in Egypt*. This arrangement for piano is possibly the first ever made of one of Handel's loveliest melodies. It is a fine study for sustained melody playing and is somewhat reminiscent in style of the famous *Largo*. Grade 4.

Andante sostenuto M.M. ♩ = 76

FINALE FROM HUNGARIAN RHAPSODY No. 8

Of all Liszt's fifteen Rhapsodies, the second is the most popular and the sixth is possibly next. However the fiery finale to the Eighth Rhapsody makes a brilliant piece in itself. It is not for small hands, but it is far easier to learn than the notation would at first indicate. It should not be played with rigidity, but rather with a virile suppleness. Grade 8.

Presto giocosa assai M.M. ♩=92

FRANZ LISZT

The first system of the musical score (measures 1-16) is written for piano in D major. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Presto giocosa assai' with a metronome marking of ♩=92. The dynamics range from *sf* (sforzando) to *ff* (fortissimo) and *p* (piano). The piece features complex rhythmic patterns, including eighth and sixteenth notes, and various fingerings are indicated by numbers 1-5. The notation includes many accidentals and slurs, indicating a technically demanding piece.

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THE ETUDE

The second system of the musical score (measures 17-32) continues the piece. It features a variety of musical textures, including rapid sixteenth-note passages and sustained chords. The dynamics include *ff* (fortissimo), *strepitoso* (stormy), and *rit.* (ritardando). The notation is dense with many accidentals and slurs, indicating a technically demanding piece. The piece concludes with a final chord in D major.

NOVEMBER 1941

757

FASCINATION

VALSE CAPRICE

ERNEST HARRY ADAMS

A charming valse in the fluent style of the French Theodore Lack. It has decided value as a pianistic study. Grade 5.

Tempo di Valse, rubato M.M. ♩ = 60

mp affrettoso ma leggiero

mf con grazia

delicato

mp affrettoso

f brillante ma leggiero

mp affrettoso

a tempo

mf con grazia

mp

mp brillante ma leggiero

Fine

A

mf poco agitato

delicato

appassionato

mp

mp

dolce e tranquillo

mf

f

Presto e leggiero

Quasi cadenza

sempre rit. molto e dim. B

staccatissimo

p

Valse lento

mp

espressivo e gruzioso

campanello

campanello

mp

mf

mp

mp

1 sost.

mp

mf

1

2

3

4

5

6

7

8

9

10

11

12

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100

MARCH OF THE BUFFOONS

A clowns' dance, with a distinctive note which suggests the modern "streamlined" circus. It is full of jollity and is a good "enlivener" for all pupils. Grade 3.

MARY HILDEBURN PARSONS

Allegro spiritoso M.M. ♩ = 120

mf

mf

ff

f

mf

mf

ff

f

Fine

mp

Ped. simile

mf

cresc.

f

dim.

f

mf

mp

p

rit.

a tempo

D.C.

AUTUMN SUNLIGHT

Grade 4.

DONALD L. MOORE

Valse moderato M.M. ♩ = 50

mp

a tempo

poco rit.

mf

mf

f

poco rit.

Fine

mf

mf

mf

D.C.

DIANA

J. IMHOFF

Moderately fast M. M. ♩=112

mp capriciously

poco rit.

mp a tempo

rit.

Fine

mf a tempo

mf

poco rit.

a tempo

rit.

D.C.

LITTLE DRUM MAJOR

A. ALFRED TAYLOR

Grade 3.

With vigor M. M. ♩=92

f

cresc.

mf

Ped. simile

ff

mf

Ped. simile

Fine

mf

D.S.

J. G. Holland

GOD GIVE US MEN!

HARVEY GAUL

Maestoso pesante
ff

Grave e marcato

God give us men!

God give us men! The time de-mands strong

minds, Great hearts, true faith and will-ing hands—

flexible

Men whom the lure of of-fice does not kill, Men whom the spoils of of-fice can not

buy, Men who have hon-or, men who will not lie,

enfatico

Men who can stand be-fore a dem-a-gogue And

accelerando

damn his treach'rous flat-tries And damn with-out—

colla voce

allargando **Tempo I.**

wink-ing. God give us men!

Tall men - sun - crown'd tall men, Who
live a - bove the fog.

rallentando — maestoso *ff*
col canto *fff*

Harold Simpson

REST AT EVENTIDE

H. BAYNTON-POWER

Teneramente *mf*
Voi - ces are
call - ing through the fields of sleep, Call - ing you home - ward where the
long, long shad - ows creep; — Leave all the wild en - dea - vor, Seek - ing and striv - ing ev - er!

rit. *mf a tempo*

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THE ETUDE

Vain is the sow - ing if but tears you reap. *molto rall.*
Pop - pies are blow - ing in those fields so fair, Breath - ing to
wear - y souls a ten - der fra - grance rare; — Leave all your end - less roam - ing!
Hearts that are fain for hom - ing Here can find love that shall a - bide,
And rest at e - ven - tide.

pp a tempo *ff* *allargando* *dolcissimo*
f appassionato *rit.* *colla voce* *Lento molto espressivo* *ten.* *mf ad lib.* *sonore* *l.h.*

NOVEMBER 1941

767

HAPPY HOLIDAY

JULIUS KRANZ

VIOLIN *Moderato*

PIANO

mf

cresc. *f rit.* *f a tempo*

cresc. *f rit.* *mf a tempo*

cresc. *f* *rit. e dim.*

cresc. *f* *rit. e dim.*

IDYL OF THE FLOWERS

Registration: Sw. Strings & Flute, 8'
Gt. Melodia, Dulciana, Diap.
Ped. Bourdon 16'

Hammond Organ Registration
A 00 8400 000 B 00 7522 210
B 00 4332 210 B 00 5633 210
CLARENCE KOHLMANN

MANUALS Trem. *Sw. mp* *on repeat*

PEDAL *Ped. 4-1*

Open Swell shade Close Close

rit. *a tempo poco a* Add Oboe & St. Diapason

poco *cresc.* *Gt. f* Full Organ *dim.* *rit.*

Sw. Strings, Flute *a tempo* *mp* Add Clarinet

Tibia & Vox Humana *B p* *smorzando* *p* *pp*

ALLEGRETTO SCHERZANDO

SECONDO

JOHANN WILHELM HÄSSLER
Arranged by Leopold J. Beer

M. M. ♩ = 100

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770

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THE ETUDE

ALLEGRETTO SCHERZANDO

PRIMO

JOHANN WILHELM HÄSSLER
Arranged by Leopold J. Beer

M. M. ♩ = 100

NOVEMBER 1941

Grade 1½.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

*
THAT TURKEY GOBBLER

LOUISE E. STAIRS

Lively M.M. ♩ = 112

There's a big fat tur - key strut - ting 'round the yard, With his tail spread like a fan, For he

does - n't know Thanks - giv - ing day is near, And he'll soon be in the pan. He calls the o - ther tur - keys

up to him And scratch - es for them in the hay, He "gob - ble, gob - ble, gob - bles" all day long, I

won - der what he tries to say. There's a big fat tur - key strut - ting 'round the yard With his tail spread like a

fan, For he does - n't know Thanks - giv - ing day is near, And he'll soon be in the pan.

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Grade 1½.

GOOD NIGHT! SWEET DREAMS

H. P. HOPKINS

Slowly M.M. ♩ = 100

tip - toe in and take a peep To find the kid - dies sound a - sleep; On play room

floor the toys are still, So let sweet dreams their slum - bers fill. Good night! Sweet dreams.

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THE ETUDE

The Technic of the Month

Conducted by Guy Maier

Four-Part Legato

(Czerny Opus 335, No. 5)

"What a relief," I hear you sigh, "to be served a slow, *legato* study for a change! We are all kinda fed up with those fast *staccato* ones." Yes, for a few months now we shall avoid studies with dizzy, bouncing sixteenths. December's "Legato Chords" (Opus 335, No. 29) will be followed in January by "Singing Octaves" (Opus 335, No. 37). Why not look them up, learn them, and write your own lessons to see how they will compare with mine? Not a bad idea!

Have you noticed Czerny's own line at the beginning of the study on the opposite page? One word of it has been deleted. (I hope the old master, observing from his Olympian heights, will not disapprove too much.) His words were "firm fingers resting on the keys." "Firm fingers" can't rest! Heaviness, squeezing, or pressure invariably results. Try it and see for yourself. I would like to change the line to "finger-tips resting with feather-lightness on the keys." This seems to express it better.

By *legato* we mean connecting, binding, bridging; but is it necessary to bog ourselves down by pressing fingers into keys which have already been sounded, and over which we have only the release control? Isn't it better for the binding to be accomplished by a light, sensitive finger tip, backed by a delicately poised arm—all without strain or pressure? In other words, isn't it better to *waft*

your *legato* than to *mash* it?

The study makes an excellent prelude or voluntary for school or church exercises. Learn to play it without looking at notes or keyboard, and without pedal. Often practice it as if you were playing on an organ, except that you must release *all* keybed pressure (in your mind as well as your fingers) the moment each chord sounds. Occasionally practice a few measures with overlapping tones; that is, melt one chord into another by holding the tones an instant after the new chord sounds. But watch out! This is dangerous. Under no circumstances must you push or squeeze; and never exert any more active effort than it takes to produce the amount of tone you require, or use more passive weight than it takes to keep the keys depressed afterward.

As an antidote to the excessive *legato*, practice the study with exaggerated release feel, by first catching each chord with a "syncopated" pedal, then letting the keys gently push your fingers back to the key-top. The *legato* binding is, of course, now effected by the damper pedal. Be sure to touch each key-top before you sound it.

This study is so simple and appealing that most readers of THE ETUDE will not need to make a chore of it. Just play it over several times for recreation—but be sure to *waft* your *legato*!

Russian Nationalist Composers

(Continued from Page 739)

of "The Mighty Handful" except Cui, Rimsky-Korsakoff (1844-1908) possessed a tremendous faculty for self-discipline united to an enormous capacity for hard work. These traits, combined with a naturally strong constitution, enabled him to attain a continuity of artistic development denied to his shorter lived associates. The son of a retired government official, Rimsky-Korsakoff had the advantage of life in the country, surrounded by peasants, their songs, games and semi-pagan rites. But he was destined for the Navy and actually completed the course at the Naval College at St. Petersburg,

where he received his commission as ensign. Although in childhood he exhibited such musical gifts as a keen sense of rhythm and the ability to remember melodies, he was given only a desultory musical training. Even through the years at the Naval College, his attitude toward music was wholly that of an amateur; occasionally he was fired to enthusiasm by works of Glinka and Beethoven, and he studied the piano in a casual fashion. But his meeting with Balakirew changed his viewpoint decisively. Balakirew's ardor caused Rimsky-Korsakoff to take music

(Continued on Page 776)



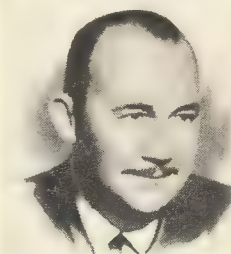
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TECHNIC OF THE MONTH

ETUDE (FOUR-PART LEGATO)

With lesson by Dr. Guy Maier on opposite page.

Grade 3½.

The *legato* in a four-part subject, with the hand very quiet, and the fingers resting on the keys.

Moderato M. M. ♩ = 54-58

CARL CZERNY, Op. 335, No. 5

The musical score is written for piano and consists of 24 measures. It is in 3/4 time and the key of D major. The tempo is Moderato, with a metronome marking of 54-58 beats per minute. The score is divided into two systems of 12 measures each. The first system includes measures 1 through 12, and the second system includes measures 13 through 24. The score features four-part harmony with fingerings indicated by numbers 1-5. Dynamics include *p dolce*, *sempre molto legato*, *p*, and *f*. The piece concludes with a *pp* (pianissimo) marking in measure 24.

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Conducted by *Guy Maier*

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Russian Nationalist Composers

(Continued from Page 739)

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(Continued on Page 776)



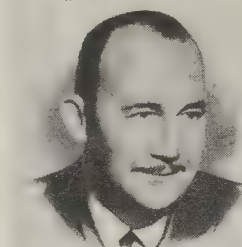
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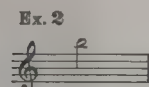
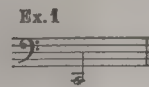
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New Instrument Opportunities For Piano Teachers

(Continued from Page 736) from



'way up to two octaves above

or six octaves. This is effected by the little brown tilting stops or tone selectors. These provide four sections—bass, tenor, alto, and soprano—which in turn may be raised to octaves presenting a selection of tone qualities from the bass horn to high string quality. I soon found it a most intriguing new world of tonal development. The instrument is in no sense a part of the piano, but an adjunct. It cannot possibly injure or affect the piano, any more than could a radio in the same room with the piano. The amplifying box containing the radio tubes, from which the sound is generated, is attractive in appearance. The Solovox costs less to operate

than the average radio and may be repaired at slight expense if ever necessary, by any good radio repair man.

My first inquiry was to discover whether or not I could take a regular piano pupil and teach that pupil upon the piano, along the conventional lines which any educator will concede are most necessary. There is absolutely nothing in the addition of the extra keyboard that interferes in the slightest with the usual manner of teaching piano. Indeed, I found that the Solovox made the best possible means of training a pupil in that most difficult of all piano touches, the *legato*. You see, the production of tone in the Solovox is generated from radio tubes. One note, and only one, can be sounded at a time. That is, you cannot press down two keys and sound two notes. No chords can be played upon the Solovox, any more than you can play chords upon a flute, a trumpet, or a clarinet. The Solovox is therefore purely a solo instrument. The solo is played with the right hand, and the accompaniment is played with the left hand upon the regular piano keyboard. Thus, in order to play the Solovox effectively, a *legato* touch must be mastered. One tone must be immediately displaced by the succeeding tone, without any "gaps." This same training, applied to the regular piano keyboard, produces a superior *legato*.

(Continued on Page 788)

Russian Nationalist Composers

(Continued from Page 775)

more seriously. Although the latter had so far only produced a few piano pieces, Balakirew insisted that he begin a symphony. And, in spite of his studies at the Naval Academy, he actually completed three movements of this work, interrupted by his graduation and his voyage on the cruiser "Almaz." When his ship was laid up for repairs in England (he managed to complete the missing *andante*, which he forthwith dispatched to Balakirew for criticism. When he was only twenty-one, this symphony, the first by a Nationalist composer and preceded in Russia only by one of Anton Rubinstein's, was given public performance. After this, Rimsky-Korsakoff maintained only a nominal connection with the Navy, from which he ultimately resigned. For years, however, he served as Inspector of Naval Bands. This post was helpful in enlarging his knowledge of wind and brass instruments, and even led him to compose for these groups.

Rimsky-Korsakoff's life now began to assume a three-fold activity. While continuing his work as a composer, he began to teach harmony

and counterpoint at the St. Petersburg Conservatory and also at the Free School of Music founded in 1902 by Balakirew and Lomakin. To his life was full of pain and difficulty. "It is also," he added, "filled with the choicest consolations, and with the most glorious rewards. It is true that the rewards do not as a rule occur until some time after death."

"It is a life," said Mr. Rosenberg gloomily, "of toil. The work of a musician is never finished; every day he must start all over again, from the beginning. And in the end what has he got? A few notices which say: 'Mr. Rosenberg was adequate'."

"Give it up," urged Mr. Otkar, stooping to add a twig to the fire; "go into the apple business."

"Listen to him," cried Mr. Rosenberg bitterly; "there it is again—the apple business. I have a great career in music ahead of me. . . . But, as I was saying, it is only because I am not a sentimentalist, and because I know every moment what I am doing."

Rosenberg was right. The musical profession has no place for dreaming, impractical sentimentalists.

Heavens! Time and space are up—and I've barely started to tell you how I profited from last summer's classes. . . . I only hope those intelligent teachers from thirty-seven states learned half as much as I did. And be sure to start your own next summer's "Study Fund" now!

Sight Reading

I have always been in business and am not young, so that when my employer died three years ago, it was impossible for me to get any other position. I find myself with much more time, and want to put some of it at least into music.

I learned to play as a child, without a teacher; then in the late 30's I studied for two years under a very good teacher who corrected many of my faults and taught me to enjoy good music.

My trouble always has been that I could not read music and execute it while reading; I have always had to memorize everything I played, and now my memory is not as good as it used to be. I have no ambition to play for anyone but myself, and long to be able to read more and better. Is there anything you can suggest to help me do this?—A. H. New Jersey.

If you are willing to spend an hour every day in regular concentrated work on your reading, I am sure you will make good progress. Note that I say every day, which includes Sundays, busy days, lazy days, n' everything.

Plan two half-hour sight reading periods each day, and let nothing interfere with them. Find a good teacher to supervise your work and to help you get over lots of music. Spend the half-hour periods as follows:

1. Start by playing one of your memorized pieces slowly and relaxedly without looking at the keyboard. Play fair! Don't let yourself peek even one teeny bit.
2. Devise "blind flying" exercises for yourself. For one week play all the Cs, C-sharps or any other tones in octave leaps. Play hands separately, using third finger. Find each tone by touching the groups of two and three black keys along the way. Don't look! Aim to develop ac-

The Teacher's Round Table

Conducted by Guy Maier

(Continued from Page 744)

curacy and speed right from the first.

Then try skipping with hands together in parallel and contrary movement; also use other interval leaps; then play double notes,—thirds, fourths, fifths and sixths; triads, diminished sevenths and other chords; also play simple tunes in the various octaves of the piano—always without looking. Even the first tone must be found blindly. All the above need not take more than five minutes.

3. Now read some "baby" music slowly, never letting yourself look at the keyboard. Use short, eight or sixteen measure, first grade pieces.

4. Take a hymn or a page of a piece no harder than Grade III, and read it in these ways:

(a) As you count aloud strictly and slowly, play only the first beats of each measure. Count through the measure, and as you do so look ahead, over the bar line and prepare your fingers on the next first beat. If you miss it, don't stop or slow up. Always count inexorably—time, tide and sight playing wait for no one to catch up! Either you take 'em when they come or you lose 'em.

If your counted beats are not slow enough divide them into "one, and two, and", and so on.

(b) Read it again at the same slow tempo, this time playing first beats as before, and also the entire bass (left hand) of each measure. Don't try to put in any of the right hand except the first beats. If you are not sure of counting steadily, use metronome; and again, if the beat ticks are too fast, let the metronome tick half or even quarter beats. And never look at the keyboard, no matter how slowly you are forced to play.

(c) Now walk around the room, stretch, yawn, look out of the window, or gossip with a friend over the telephone (the friend will love it!). Then come back, and read the whole piece, putting in everything "as is", but still counting or ticking at the same speed as before.

(d) Now take another easy piece, and without looking (close those eyes!) point blindly to any measure. Now open your eyes, look at it a few seconds (without playing), then close your eyes and play as much of the measure as you can. Do this several times, all with measures chosen blindly. Don't you dare to cheat! Quite a stunt, isn't it?

(e) After all this, put yourself through (a), (b), and (c) with another hymn or piece, and then stop, until your next half-hour period later in the day.

I repeat, you must do this regularly, conscientiously, over a long period if you want to make progress. Don't try music above Grade III for a long time. Much of the music in *The Etude* is admirably suited to your purpose. Your teacher will make you toe the mark, give you additional reading material, and help you with other sight reading props and tests.

For added interest she will assign and play with you duets, ensemble music, or song accompaniments. If you follow this song routine, I don't see how you can fail to develop accuracy, fluency and pleasure in sight reading.



IN THE FIRST PLACE

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The Tradition of Fine Singing

(Continued from Page 746)

from the outside world becomes less necessary. Self-discipline makes a great career for the individual singer!

Voice Culture for Composers

"Voice study is as valuable for composers as for singers. The unsurpassed melodic line of Bach and Mozart results from their familiarity with the possibilities of the human voice. Many modern songs, alas, reveal that their composers lack such knowledge. Their skipping, shifting intervals cannot be encompassed in a pure vocal line; and consequently they remain worthless as practical music. The composer who would write for the voice must understand its scope, its uses, its limitations. Liszt once sent a highly interesting young man to Mme. Viarlot for her advice. Liszt believed the youth to be 'full of music,' but was undecided whether to encourage him in a pianist's career. Mme. Viarlot was delighted with the young man's gifts, and employed him as an accompanist and later as a coach to her pupils, in Baden-Baden. In this way, she came to hear some of his own compositions. His name was Johannes Brahms! Undoubtedly, this early acquaintance with the principles of vocal technic helped shape the exquisite line of Brahms' songs. Our own young composers would do well to follow his example. Then, perhaps,

we should find new vitality in our modern song material."

Mme. Schoen-René is currently arranging for the publication of her memoirs, which begin with her student years in the late 1880's and continue through her activities as a teacher in Europe and America, where she has prepared many of the younger members of the Metropolitan Opera. After passing her state examinations at the Royal Academy of Music, in Berlin, she was granted a royal fellowship to study voice and vocal pedagogy with Mme. Viardot-Garca, in Paris. Later, she came to the United States to become a member of the Metropolitan Opera Company. However, the excessive work of preparing for her own career, while mastering the pedagogical aspects of singing, led to a severe breakdown. To win back her health, Mme. Schoen-René went to visit her sister, then Exchange Professor of Languages at the University of Minnesota. While residing there, Mme. Schoen-René undertook to organize the Department of Music at that University, founding glee clubs, giving lectures, and inviting notable artists to visit. Also, she founded the first symphony orchestra in the American Northwest. She has contributed much to American musical life, and believes American students to be among the most highly gifted in the world.

Russian Nationalist Composers

(Continued from Page 776)

slan Themes in A minor, Op. 31. The latter was based on models by Glinka and Balakirew. Here Rimsky-Korsakoff displayed at once harmonic devices, which became a feature in his later style, as well as a specific gift for orchestral treatment. A symphonic poem, *Sadko* (the first in this form by a Russian composer, the music of which was utilized twenty-eight years later in an opera on the same subject), was based on a national legend, and showed his faculty for the invention of picturesque and descriptive music, along with some unconscious reminiscences of Balakirew's *Tamar*. A "Symphony No. 2, Op. 9" ("Antar"), and in reality a suite, followed Glinka's example in using Arabian melodies for themes, and marked Rimsky-Korsakoff's advance in technical control and in attaining a characteristically Eastern atmosphere, as well as a growing skill in manipulating orchestral color. Balakirew had suggested to him the subject of *Sadko*, while Borodin called his attention to the possibili-

ties for musical treatment inherent in Baron Brameous' tale, "Antar," for which he and Dargomyzhsky furnished the Arabian melodies upon which the work is largely constructed.

After the death of Dargomyzhsky, Rimsky-Korsakoff was chosen to orchestrate the former's masterpiece, the opera "The Stone Guest," when Cui had completed the composition. This was the first instance in which Rimsky-Korsakoff placed his signal abilities as an orchestrator at the service of his colleagues. Later, he labored along similar lines in behalf of Borodin and Mussorgsky, as well as helping to revise the orchestration of works by Glinka.

Perhaps the companionship of Mussorgsky directed Rimsky-Korsakoff toward the field of opera, for a few years after the composition of "Boris Godunoff" he completed his only full length opera on a Russian historical episode, "The Maid of Pskov," after the drama by Mey, in which *Ivan the Terrible* was the com-

manding figure. Of this work he composed three versions, an indication of his extraordinary will-power, his objective mastery of his musical material, and his zeal for perfection. Then followed two more operas, "A Night in May" (after Gogol) and "The Snow Maiden," which was based on the drama by Ostrovsky. In both these works Rimsky-Korsakoff followed Nationalist tenets closely in making frequent use of dance choruses (Khorovods), in utilizing rites of prehistoric Russia as well as folk songs either in actual quotations or in imitations of their style. "The Snow Maiden" in particular gave ample proof of the composer's individual musical invention and of his continued advance in colorful orchestration.

In 1881, the death of Mussorgsky added to Rimsky-Korsakoff's already heavy duties, as leader and conductor, the task of revising and orchestrating his friend's music. This labor included the completion and orchestration of "Khovanstchina," the virtual re-composition of "A Night on Bald Mountain," the songs, and the piano pieces, "Pictures at an Exhibition." Still later, he revised and orchestrated "Boris Godunoff," retouching several scenes only shortly before his death. The arguments for and against the esthetic morality involved in so wholesale a revision have been briefly summarized in a preceding article. To these may be added the fact that it was Rimsky-Korsakoff's edition of "Boris Godunoff," aided by the incomparable impersonation of the unhappy Tsar by the late Feodor Chaliapin, which has kept this opera alive to the present day. The composer's editing of Glinka's operas and orchestral works during this period gave him fresh insight into the secrets of that master's transparent orchestral manner.

During the last eighteen-eighties Rimsky-Korsakoff attained the pinnacle of a brilliant, idiomatically conceived orchestral style, following Glinka's principles, in such works as *The Russian Easter* overture, the *Spanish Caprice*, and the symphonic suite, "Scheherezade." These works are known and applauded throughout the civilized musical world. With the death of Borodin in 1887, Rimsky-Korsakoff added to his already weighty responsibilities the task of orchestrating a large part of the opera, "Prince Igor," as well as the revision of his friend's orchestral works.

Beginning with the opera, "Christmas Eve," in 1894, to his death in 1908, he was ceaselessly occupied with the composition of operatic works, some of which are little known outside of Russia. These are "Mlada" (the first to show the orchestral influence of Wagner), "Sadko," "Mozart and Salieri" (on the poem by Pushkin), "The Tsar's Bride," "Tsar Saltan" (known chiefly

(Continued on Page 784)

Voice Problems and Breath Technic

(Continued from Page 776)

One of the most serious problems that results from defective technic is the "spitting" of low extremes of range. This is caused by unsteadiness in the tone of breath that gives support to the tone. Strict diaphragmatic control plus strict evenness in the air sent against the vocal cords rectify it.

The True Legato

The acquisition of an even tone is another result of correct singing. In the case of legato singing, however, breath technic is the whole story. The singer must have a clear conception of what legato singing really is! It should never be confused with permanent pressure. Singing involves the merging of tone with the next in a continuous sweep—which is disengaged and indicative of defective technique in passages where it is clearly indicated in the score. In pure singing, the successive tones are clearly separated, without any scooping, but closely joined together. In my own work, I speak solely in terms of sensations and not as most others—I approach legato singing with the idea that I am singing the same note throughout the phrase. It is to say, as far as my technique is concerned, there can be no scooping. Retaining this sensation of sameness, then, I project my tone mentally and technically in different pitch levels indicated.

"Whiteness" of tone is largely a matter of resonance. It is a tone caused by insufficient cover tone and can be readily rectified by providing such cover. A simple way to do this is to lift or arch the palate. Imagine that you are going to bite into a large, round object. Make this motion of biting and you will find large and round, and this happens at the back of your mouth. At once you are conscious of an arching, a lifting. Precisely this sensation, is what the tone needs to cover his tones and "whiteness."

The actual conduct of the tone, hour, the nature and sequence of exercises, is too individual a matter for anyone but the accredited teacher to offer advice upon. For myself, I find that my progress is made best at scales and vocalises every day, fitted when I begin work on the scale OO An OO sound like a low note in good place, and most useful (Continued on Page 780)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Does Trombone Playing Harm the Singing Voice?

Q. In the small town where I used to live there was no vocal teacher. But, now that I have moved to a city, I believe that I can get somewhere if it is not too late to start. Is twenty-one too late to think about a professional career?

A. Would playing a trombone or any solid instrument be harmful to the voice? Any advice would be greatly appreciated.—W. J. B.

A. Twenty-one is rather late to start training for a professional career. However, playing the trombone has helped your musicianship, so that you do not really start from scratch. Our advice would be to study all the harder in order to make up for lost time.

1. Playing the trombone is very good to develop the breathing muscles, and to increase the size of the chest and the resiliency of the lungs. It is a very good physical exercise and tends to make a man vigorous and healthy. Please remember that the singer must be careful not to use as much breath force as the trombone player, for fear of injuring his vocal cords. Use only as much pressure of breath as your vocal cords can comfortably resist, or the whole structure of the larynx will shake and produce a very ugly trembling tone. Lips, tongue and throat muscles, both internal and external, must not be stiffened during singing. If you can play the trombone without doing any of these things, we can see no reason why you should not continue to do so. But watch yourself carefully.

2. The Editor of Voice Questions Answered regrets that he knows little or nothing about whistling as a fine art. Like every other man he has whistled all his life; but the result has not been either artistic or beautiful. Just pleasant to the whistler, but painful to the hearer. Please read our answer to the trombone player in this issue of THE ETUDE.

3. We offer the following information: Whistling School, Agnes Woodward, Director, 1020 Beaux Arts Building, Los Angeles, California. There are also some professional whistlers, namely: Pay Epperson, 400 Pine Arts Building, Chicago, Ill.; Leslie Groff, 2228 Madison St., Chicago, Ill.; Marie D. Jeannerette, 1640 Paloma St., Pasadena, Cal. There is also a treatise upon the development of this accomplishment, entitled "Whistling as an Art," by Agnes Woodward, published at the price of \$2.25. The Publishers of THE ETUDE will obtain this book for you, if you so desire.

4. Can One Improve the High Tones by Increasing Diaphragmatic Pressure?

Q. I am a tenor, twenty-three years old, studying with a prominent teacher, who says I am working along the right lines. My range is from small Middle C to G, first space above the staff, treble clef. I hesitate to call either C or G my range, because I frequently break upon them. When I call upon my range, the diaphragm, for extra support for these notes, I become tense which results

in a break. If I forget about the support, I feel tense in my throat and again my voice breaks. When I sang in the High School Glee Club I sang all the high notes in a falsetto voice. I know this was wrong.

2. I am considering stopping choir work until I can sing without this disappointing break. Would this benefit me as I could practice more and sing without forcing or straining?—S. A. S.

A. There are at least three things necessary to the production of good tones, namely: control of the breath (not forcible emission of the breath), control of the vocal muscles, and lastly a practical understanding of resonance. Without a very clear understanding of the processes of inspiration and expiration, you seem to have concentrated upon breathing and neglected the other two. It has been pointed out very often in these columns that the vocal cords must be firmly approximated during singing so as to produce the required pitch and the solid, unwavering tone desired. Several times, in past issues of THE ETUDE we have mentioned the names of the muscles that perform this necessary function. Please get these back numbers and read them carefully. We think the fact that you sang falsetto in your High School Chorus has had a great deal to do with the flabby and uncontrolled production of your high tones, and their tendency to break. You can never learn to sing them properly by increasing the breath pressure. First you must learn to approximate the vocal cords. Mr. Albert Ruff's excellent articles in the November and December 1939 issues of THE ETUDE explain this process clearly and give pictures of the cords and the muscles, both at rest and in action. Study these articles and the plates very, very carefully. For an understanding of resonance read Pillebrown's book, "Resonance in Speaking and Singing," which may be obtained through the publishers of THE ETUDE. Whether or not you should temporarily discontinue singing, we would hesitate to advise without hearing you. Ask your teacher.

Should She Stop Singing For Three-Quarters Of A Year?

Q. Can it do any permanent harm to refrain from singing for nine months? Under very peculiar circumstances, I have not sung for six months and may not sing for three months longer. However, if it will injure my voice, I shall take steps to change the circumstances.—D. W.

A. We cannot see how a pause of the length of time you specify could permanently injure your voice. At the end of this period, you will find yourself very much out of practice. It will take you some time to get both your technic and your control back and we would not advise it unless you find it absolutely necessary.

Self Training. Is It Possible?

Q. I am a girl eighteen years of age, five feet tall. My teacher says I am a lyric soprano for I sing from A below Middle C to D above High C. I think I am a dramatic soprano, for I have much power of voice and my friends agree with me. I have lost my job and I have no money for lessons. Could you tell me how I can teach myself?—J. A. T.

A. Return to your singing teacher immediately and ask her to chart out for you a schedule of exercises and songs for daily practice until you are able to obtain another position and can resume paying for your lessons. Singing teachers are human beings first of all. I think you may be surprised at her readiness to assist you. It might be dangerous for you to attempt to teach yourself. Only the most gifted and talented are able to do it with success. No matter how clever we are, we all need the advice and help of older and more experienced artists.

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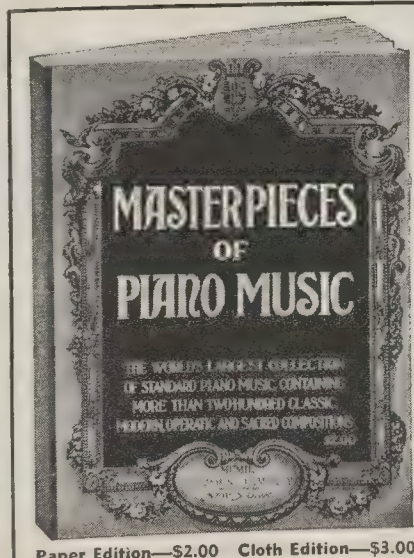
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New Delights for Your Record Library

(Continued from Page 740)

orchestra) in music of this kind; tonal purity and fluid expression are better attained, and the spirit of the music is more gracious.

Tschaikowsky—Fourth Symphony (in F minor, Op. 36;) Minneapolis Symphony Orchestra, directed by Dmitri Mitropoulos. Columbia Set M-468.

There is fine clarity and brightness to the reproduction here. Mitropoulos, from the technical standpoint, gives one of the best defined readings of this score on records, but one questions his insight into the emotional qualities of the music. Returning to Koussevitzky's earlier set, we realize how much more Tschaikowsky's Slavie outbursts mean to the noted Russian conductor than to Mitropoulos.

Enesco—Rumanian Rhapsody No. 1 (3 sides); and **Reznicek's Donna Diana Overture** (1 side); Chicago Symphony Orchestra, directed by Frederick Stock. Columbia Set X-203.

The tonal resonance here is over full; but the definition is, on the whole, good. This set is welcome if for no other reason than for the inclusion of the delightfully gay overture by Reznicek, which might be called a companion piece to Smetana's *Overture to the "Bartered Bride."*

Wagner—Prelude to Die Meistersinger; the Pittsburgh Symphony Orchestra, directed by Fritz Reiner. Columbia Disc 11580-D.

Here we have impressive recording of a performance that lacks continuity, for Reiner is more concerned with detail than with flow of line.

Bach, W. F.—Sonata in C minor; William Primrose (viola) and Yella Pessl (harpsichord). Victor Album M-807.

Miss Pessl discovered this sonata in the Library of Congress. It is not a great work, although it is undeniably a grateful one for the violist, affording him ample opportunities for technical display. Miss Pessl proves herself a brilliant partner in the ensemble.

Bach, J. S.—Italian Concerto in F major; Artur Schnabel (piano). Victor Album M-806.

Although the purists decry the performance of Bach's clavier music on the piano, the music loving public would seem to endorse it. There is, of course, much to be said in defense of both instruments. Many will contend, and not unjustly too, that the harpsichord allows Landowska to attain a greater flexibility in the outer movements of this work than Schnabel achieves on the piano. But few will deny that Schnabel on the piano brings more tonal nuance and feeling to the slow movement than Landowska does on the harpsichord.

Corelli (arr. Leonard)—La Folia; Joseph Szigeti (violin) and Andor Farkas (piano). Columbia Set X-202.

Here is a violin classic given a suave and technically finished performance by one of the best violinists before the public. The tune, called *La Folia*, upon which Corelli based his variations, dates from the 15th century; it is a melody which one encounters in other composers—Vivaldi, Scarlatti, Bach (in his "Peasant Cantata"), Liszt (in his *Spanish Rhapsody*), and Rachmaninoff, to name but a few.

Beethoven—Quartet No. 7, in F major ("Rasoumovsky" No. 1), Op. 59, No. 1; Coolidge Quartet. Victor Album M-804.

Technically, the playing here is above approach, but emotionally it leaves much to be desired. The failure of the players to plumb the full emotional depths here returns us to the older Roth Quartet, which, although not the fullest realization of the work, still remains emotionally the most satisfying to date.

Rossini—To a Doctor of My Importance from The Barber of Seville; and Mozart—La Vendetta from the Marriage of Figaro; Salvatore Baccolini (basso-buffo). Columbia Disc 71193-D.

Baccolini has been most successful in his portrayal of the part of Dr. Bartolo in both these operas, and here his unusual gifts for characterization are fully projected.

Bizet—Carmen, Habanera; and Thomas—Mignon, Connais-tu le pays?; Risé Stevens (mezzo-soprano). Columbia Disc 71192-D.

A singularly gifted American singer makes her record debut here, showing she has a feeling for poetic lines as well as for music.

Smoky Mountain Ballads; performed by musicians of the locality. Victor Set P-79. A famous folk authority, John Lomax, collected these folk songs for Victor. This is one of the most interesting bits of Americana that has come to records.

Recommended: **Two Sixteenth Century Dutch Tunes** (arr. Kindler); National Symphony Orchestra, directed by Hans Kindler. Victor Disc 18071. Music of strength and nobility effectively arranged and performed. **Chopin-Rondo for Two Pianos in C major, Op. 73;** Ethel Bartlett and Rae Robertson (duo-pianists). Columbia Disc 71190-D. Finesse and precision mark this performance which is well recorded. **Mozart—Sonata No. 3 in F, K. 497** (for four hands); Jeans and Mercedes Sanromá. Victor Album M-809. The mood of the music is close to the composer's famous string quintets. It is cleanly played here by the Sanromás (husband and wife).

Voice Problems and Breath Technic

(Continued from Page 778)

gives it resonance. EE, as a means of "warming up," tends to become sharp, while AH may slip the tone into the throat—where it should never be! When the voice is warmed to pianity, all the vowel sounds should be sung. Once, when I had the pleasure of singing *Susanna* in "The Marriage of Figaro" during the Salzburg Festival, under the direction of Bruno Walter, I went to the opera house before the rehearsal was due to begin, and sang some scales on OO, to warm up. Suddenly, out of the dark of the theatre, a man's voice called: "What are you doing there?" It was Bruno Walter. I said I was just warming up on my favorite vowel and he replied that it was the best thing one could do! On Walter's endorsement, if not on my own, I suggest this to others.

Art in Interpretation

The interpretive aspects of singing, as I have already said, depend upon the individual talent and taste of the singer. Both these can be greatly broadened by musicianly studies and by experience. The singer's vocal life is not as long as that of the instrumentalist. Cultivation of the voice cannot begin so early as instrumental studies and the voice usually does not last so long in prime condition. It is not uncommon to attend concerts by pianists or violinists who have reached the age of seventy. Because of this time element, then, many singers tend to concentrate on vocal work to the exclusion of general musicianship and general art culture. This is, to my mind, a profound mistake. The professional singer dares not confine his work to tones alone; he interprets art. Therefore, the more of art he can encompass, the richer his performance. I am grateful to-day for my preliminary studies as a pianist. Not only can I learn my own parts and play my own accompaniments, but I am afforded an entrance into the fullness of great music by playing Bach, Beethoven, and Brahms for my own enrichment. Also, I was lucky enough to have had a rather versatile training. At Dresden, I worked under Fritz Busch, who is not only a master conductor, but also a master musician. During my second year under him, I learned thirteen major rôles. In exploring the score of "Don Carlos," for example, Busch discovered that the rôle of Elisabeth was meant to portray a seventeen-year-old girl. Now, traditional operatic practice is to give this rôle to a dramatic soprano. What Busch did was to vary the casts. At one performance, he gave the rôle to a dramatic soprano of typical

"dramatic soprano" physique; and the next, he gave the part to a mezzo-soprano. The audience reaction was interesting; my more lyric interpretation was liked quite as well as the traditional dramatic one. After this, I was allowed to sing *Leonora* in "Il Trovatore," *Amalia* in "Simon Boccanegra," and other big "dramatic" parts. Then, when I went to Vienna, where the more traditional methods prevailed, I was used chiefly for mezzo and for lyric and soupirante parts. I have sung sixty-four rôles in my ten years on the stage, and the variety of the work has done me no harm. It has helped me greatly in only in "learning rôles," but in achieving a greater perspective of the art of opera as a whole that could ever be achieved by specialization."

World of Music

(Continued from Page 778)

AN ADVISORY COMMITTEE on Music has been appointed and approved by President Roosevelt to "advise the Department of State, through the Bureau of Cultural Relations, regarding the utilization of musical instruments in the American Republics and the promotion of activities in the musical arts between the United States and the American Republics."

OSCAR SHUMSKY, expert violinist, former member of the Philadelphia Quartet, has been appointed to the duty of the Philadelphia Concert Bureau. He made his debut in the concert hall with the Philadelphia Orchestra and has had a notable career.

WILLIAMSBURG, VIRGINIA, will celebrate the fifth festival of the American Music Society during the week of November 10-15. Directed by Ruth Sargent, the festival will feature the work of the American Music Society and the American Music Society.

FEREN KIRTZ, well known conductor of the orchestra of the State of New York, will be guest conductor with the Cleveland Symphony Orchestra at its opening concert of the season first week in December.

THE UNIVERSITY OF TEXAS, through the FINE ARTS has ordered a thousand dollar instrument from the American Music Society. The instrument is a new addition to the collection of the American Music Society. It is a new addition to the collection of the American Music Society. It is a new addition to the collection of the American Music Society.

(Continued on Page 778)

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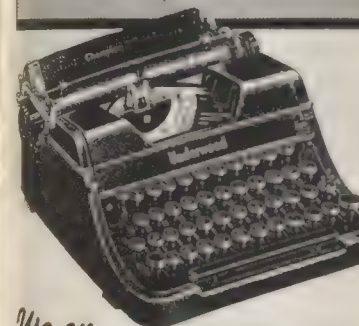
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Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

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Harmonic Flute... 8' 61 Pipes
Gemshorn... 8' 61 Notes
Flute Harmonique... 8' 61 Pipes
Gemshorn... 4' 61 Notes
Octave... 4' 61 Pipes
Twelfth... 2 2/3' 61 Pipes
Fifteenth... 2' 61 Pipes
Mixture... III Ranks 183 Pipes
Trumpet (from Choir)... 8' 73 Notes

SWELL ORGAN

Bourdon... 16' 73 Pipes
Geigen Principal... 8' 73 Pipes
Gedeckt... 8' 73 Pipes
Salicional... 8' 61 Pipes
Voix Celeste... 4' 73 Pipes
Flute... 4' 73 Pipes
Octave... 2 2/3' 61 Pipes
Nazard Flute... 2' 61 Pipes
Plecolo... 2' 305 Pipes
Mixture... V Ranks 73 Pipes
Contra Posaune... 16' 73 Pipes
Oboe... 8' 73 Pipes
Cornopean (Bright)... 8' 73 Pipes
Vox Humana... 8' 61 Pipes
Clarinet... 4' 73 Pipes

CHOIR ORGAN

Contra Dulciana... 16' 97 Pipes
Violin Diapason... 8' 73 Pipes
Dulciana... 8' 73 Notes
Concert Flute... 8' 73 Pipes
Flute Harmonique... 4' 73 Notes
Dulcet... 4' 73 Pipes
Octave or Gemshorn... 4' 73 Pipes
Dulciana Twelfth... 2 2/3' 61 Notes
Dulciana Fifteenth... 2' 73 Pipes
Clarinet... 8' 73 Pipes
Trumpet... 8' 73 Pipes

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Contra Bourdon... 32' 12 Pipes
Bourdon... 16' 44 Pipes
Dolce Bourdon (Swell)... 16' 32 Notes
Dulciana (Choir)... 16' 32 Notes
Open Diapason... 16' 44 Pipes
Flute (Pedal Bourdon)... 8' 32 Notes
Dolce Flute (Swell)... 8' 32 Notes
Octave (Pedal Open Diapason)... 8' 32 Notes



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She Studied with Liszt

(Continued from Page 753)

Stvicowich, Arpad Szendy.

Ladislav Tarnowski, Karl Tausig, Hilda Tegernström, E. Telbic, Stephen Thoman, Otto Tiersch, Vera von Timanoff, Anton Urspruch, Ivanka Valeska, Baron Vegh, Vial, Pauline Viardot-Garcia, Rudolf Viole, Vital, Jean Voigt, Hortense Voigt, Ida Volkmann, Pauline von Voros, Voss, Henry Waller, Josephine Ware, Rosa Wappenhaus, Ella Wassemer, Felix Weingartner, Olga Wein-Vasilevitz, Weishemer, Weissheimer, Johanna Wenzel-Zarebska, Westphalen, Joseph Wieniawski, Margarethe Wild, Etelka Willheim-Illofisky, Winslow, Alexander Winterberger, Theodor de Witt, Janka Wohl, Peter Wolf, Jules Zaremski, Van Zeyl, Geza Zichy (the famous one-armed Hungarian pianist), Hermann Zopff and Johannes Zschocher.

Some of the names mentioned above were not pianists. The others were composers, later celebrated, conductors, violinists—Remenyi and Joachim—and Van Der Stucken, musical critics who went to him for musical counsel. No money was ever received for his lessons. If the reader will look over this huge list of pupils and estimate how many hours of his life Liszt gave to them, and then will multiply this by the priceless value of his lessons, an idea may be gained of Liszt's philanthropy in this one direction.

A list of those who claimed to be pupils of Liszt is as indeterminate as a list of those who claim descent from the Mayflower's Pilgrims. As Liszt died in 1886, there are relatively few of his pupils living at this time. The most outstanding is of course Moriz Rosenthal, whose contributions to THE TRUMP during many years have been valuable additions to the musical pedagogical literature of the time. Possibly the only other Liszt pupil in America is Sophie Charlotte Gaebler of Milwaukee. As any recollection of Liszt's work as a teacher is of interest, her remarks are very pertinent. Now seventy-eight, Miss Gaebler, a member of the Wisconsin College of Music, continues her activities daily in carrying on the traditions of her great master, whose portrait with the inscription, "To my dearest Sophia," looks down upon her from the wall above her piano.

She was twenty-two and already well grounded in piano technique when she went to Weimar in 1885. Although Wisconsin born, she was thoroughly familiar with the German language and customs, by virtue of heritage. Breaking into the Liszt circle presented difficulties, however, and her success was not immediate. Therefore, she spent some time under the tutelage of Müller-Hartung, director of the Orchestral School in Weimar.

Only through the influence of close friends of Liszt was it possible to be admitted to the select group. Müller-Hartung had that influence, and it was Miss Gaebler's plan to convince him of her ability. Finally she sought his recommendation.

"I was surprised at his casualness. He merely said, 'Yes, why not? There are many Lisztianer (denoting Liszt pupils) who do not play as well as you do.' These words made possible the greatest period of my life—that period with Franz Liszt.

"Müller-Hartung took me to the masters' home, a beautiful structure overlooking a park and given to Liszt by the Grand Duke of Weimar. The introduction was a pleasant one. Liszt was so charming and amiable that it was not difficult to understand why he was pictured as music's most romantic figure.

"I was saved the ordeal of playing 'on trial,' so great was his faith in a friend's judgment. At last I was a member of the circle. Never has there been a greater thrill than that realization.

"The Liszt circle was not confined to pianists, however. Well-known artists of the harp, violoncello, and violin also assembled there for the three afternoons weekly. One could scarcely think of the gathering as anything but a reception for music's notables.

"From the standpoint of teaching one might consider his lessons somewhat unorthodox. From a table covered with music he would select a piece. Then, turning to his pupils, he would ask if any of them played that particular number.

"One learned the wisdom of bringing the pieces he liked best. I suppose that it was a certain modesty in Liszt which made him refuse to listen to his own compositions. Perhaps the only exceptions to the rule were his three 'Liebestraume.'

"During lessons, Liszt usually walked about the room, smoked, and made brief criticisms. He always encouraged the utmost freedom of conception and sought to develop originality and real creative thinking. He was a master in knowing how best to inspire the young artist.

"When a passage failed to satisfy him, he sat down and demonstrated the desired interpretation, and often he would break forth with an amusing jest. On one occasion, a young Scotchman was attacking the instrument with such vehemence and with such frowning intensity that Liszt decided to administer his criticism in the form of an anecdote.

"You know," he said seriously, "there was once a photographer who became a dentist. When a patient came in moaning with a toothache,

he forgot himself and said, 'Smile, please.'"

"Liszt, it seems, was usually full of such little witticisms. His lessons never became the least bit tedious, although sometimes lasting over four hours.

"I recall that on one occasion I was playing Bach's 'Chromatic Fantasia,' and apparently my treatment was not serious enough. 'Ah!' he exclaimed, 'You must play that with more academic dignity, like a school-master.'

"Another member of the group was doing wonderfully with a Beethoven sonata one afternoon, but his touch was a little too delicate. The master came over to the piano and put his ear to the keyboard, saying to the player, 'But, you know, one must be able to hear it.'

"We had to play by memory the numbers assigned us, but we could place the music on the piano. Liszt would beat time on the piano, occasionally so vigorously that the music would dance up and down. He would sometimes take the music in his hands, watching closely every note, and, if the player's memory failed, he would point at him and say rather severely 'There is your stumbling block.' Occasionally Liszt was angry, but these occasions were rare.

The only real anger I can recall was brought forth by a somewhat doubtful playing of Beethoven's 'Sonata, Opus 57, in F minor' ('Appassionata'). He paced up and down the room and forced himself to listen until it became absolutely unbearable. He frowned, bent his head, and his long white hair fell over his face. He then proceeded to scold the student thoroughly and gravely to criticize the conservatories which produced such products. But, like a storm, his anger soon vanished, and shortly he was smiling with an apologetic air.

"Occasionally Liszt would strike a wrong note, but he managed to conceal this so ingeniously that it was hardly noticed. Perhaps the best example of this occurred during a Sunday musicale for a host of distinguished guests. Liszt was rolling up the piano in a grand style. When he struck a semi-tone short of the high note upon which he had intended to end, a smile came over his face, as much as to say, 'Don't fancy this little thing disturbs me,' and he went meandering down the keyboard in harmony with the false note. Then, rolling deliberately up in a second grand sweep, this time he struck true.

"When he played, a most extraordinary variety of expressions came over his features—dreaming, bewitching, shadowy. So vivid was his playing that the air became alive with spirits, and he could call them forth at will with his mastery. It was poetry filled with passion, wit, tenderness, or power.

"But Liszt never played complete solos for us, only parts to illustrate

his criticisms. For his solos we depended upon his concert performances. Never have I seen anyone so responsive or so completely thrilled by a performer as we were, citing to see everyone rise and enter, an honor usually reserved for the Grand Duke or other nobility.

"He enjoyed seeing the ladies in different gowns at each meeting, so we varied our dress as much as possible. Once I decided on a dress; but, not having one, I had to disagreeable odor which I did not discover until already at the meeting. Most of the group of thirty were standing. Suddenly Liszt began playing the air. He then walked into the room until he reached the door, and, offering me a chair, he led me to a chair at the end of the room and polly and you sit down?"

But these are only a few of many memories Miss Gaebler has of Weimar and the great Hungarian pianist. His inspiration and his fingers.

Russian Nationalist Composers

(Continued from Page 753)

through an orchestral solo. He called the 'Immortal' Panov. 'Servant' (these last two are Russian subjects). 'The Tale of the Invisible City of Kitezh' and last and in some respects most important opera 'The Golden Cockerel'. The freshness of these latter and its daring orchestration are astounding.

Through the use of familiar national subjects—of which there are taken from stories by Pushkin—the employment of folk song and antiquity, these works mark a new max of Rimsky-Korsakov's development as a Nationalist composer. But as an ardent consumer of the works of Rimsky-Korsakov's music, I must confess that even the best portions of Borodin's 'Prince Igor' are not even the equal of the portions of Rimsky-Korsakov's 'The Maid of Shumen'. But as an ardent consumer of the works of Rimsky-Korsakov's music, I must confess that even the best portions of Borodin's 'Prince Igor' are not even the equal of the portions of Rimsky-Korsakov's 'The Maid of Shumen'.

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The College Bands of the United States

(Continued from Page 750)

remaining thirty-three per cent through the medium of other agencies such as schools of music, self-support, "pep" organizations, or a combination of two or more of these agencies. Sixty-two per cent of the band directors reported that their respective organizations were equipped with their own rehearsal room and thirty-eight per cent shared rooms with other campus activities. Eighty per cent of the answers indicated that the bands are outfitted in either R.O.T.C. or school-owned uniforms. Of the number of bands rehearsing during regular school time, returns indicated that forty-six per cent come under this arrangement, thirty-six per cent rehearse at times other than regular school hours, and eighteen per cent of them rehearse part time under each classification.

College Band Performances

The data governing the number of public and school performances presented by college bands throughout the school year of nine months is best portrayed through the following table:

Table of Performances

Per Cent	Number of Appearances
9.8	1 to 10
29.3	10 to 20
23.8	20 to 30
16.8	30 to 40
20.3	Over 40

When the amount of rehearsal time averages only four hours and thirty-five minutes per week, the above median of 23.8% playing from twenty to thirty times during the school year would show that the college band is required to appear too often, considering the insufficient amount of rehearsal time available. Perhaps, in too many of our institutions, the band is regarded purely as a means of exploitation and advertising and not appraised in the true sense of the philosophies of music education.

Seventy-eight per cent of directors admit band members on the basis of try-outs, eleven per cent on a prescribed standard of previous training and experience, and the remaining

eleven per cent have no pre-requisites.

It is almost impossible to evaluate the standard of performance through the medium of a questionnaire. However, an estimate of the quality of band work in our colleges may be made from the information received, indicating that forty-seven per cent play grade A compositions, twenty-three per cent grade B, eleven and three tenths grade C, and four and one tenth per cent grade D, as classified in the National Music Educators' Handbook on Band contest materials.

The most vital problem affecting college bands and their development is that of scholastic credit and its inclusion in the college curriculum. The questionnaire blanks show that the number of credit hours permitted range from none to a maximum of four for the duration of the participation. A comment may be made at this point that it is in the matter of band credit and its place in the curriculum that serious research and attention is greatly needed. The various standards of rehearsal time, public performance, directors' qualifications, rehearsal facilities, and music library all need to be evaluated and correlated in standards for the various classifications of colleges, and from this a uniform accrediting system should evolve. This, more than any other factor, would permit more rapid development of college bands on accepted philosophies formulated by college and university administrators.

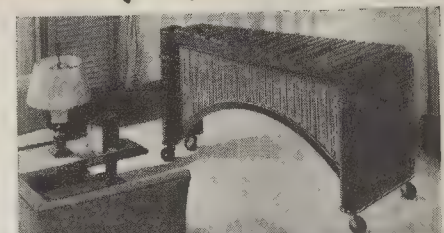
Various types of recognition for band participation were listed in the returns. Fifty-one per cent of those reporting give recognition in the form of medals, keys, sweaters, and similar rewards; nine and eight tenths per cent give part or full remission of tuition to certain key members; three per cent give rebates on student activity tickets; two and three tenths per cent pay cash in return for services. Other forms of recognition totaled three and eight tenths per cent, and thirty and one tenth per cent of all collegiate institutions give none of the above recognition.

An interesting fact gained from replies concerns the music libraries. With a few exceptions in the larger institutions having well-developed instrumental departments, the majority of band libraries contain a larger percentage of marches than any other classification of music listed. Symphonic works were next to the lowest in the scale of percentages. Some, however, have libraries of exceptional scope in music literature.

Returns on instrumentation of the college bands show the standard of instrumentation to be relatively high. The standards correlate closely with the balance of the returns, with state universities ranking highest in instrumentation.

(Continued on Page 793)

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(Continued from Page 776)

However, in addition to the *legato*, we have one other advantage for the piano student. That is the special training of the left hand, which, because of the dominance of the right hand in most piano pieces, does not have the requisite practice leading to the personality and individuality it should have. With the Solovox the left hand comes into its own.

My new pupils for the instrument came from two classes. The first consisted of those who knew nothing about music, but wanted to play the piano well and also wanted to play the Solovox. With these I used judgment, usually devoting three-quarters of the lesson period solely to piano instruction and one-quarter to the Solovox. The other class of pupils came from the immense field of adult music lovers, who in some instances for lack of time to practice, had lost interest in their music and needed some stimulant to create new interest. I found that the Solovox did this marvelously, and I secured many new pupils by inducing such piano owners to invest in a Solovox.

The Musical Horizon Broadened

Now what has this done to me as a piano teacher with many years of successful experience? Well, I have not changed my opinion in the least about the piano, with its enormous possibilities, its great sensitivity in tonal effects, and its vast literature of masterpieces, written expressly for the instrument. The fact that for well nigh two centuries it has enthralled millions in recitals, and that it is the accompanying instrument for other instruments at all recitals, makes its position supreme. There is no substitute for the piano, and there never can be. But there is a big tonal world outside of the field encompassed by the piano. The piano, of course, is a percussion instrument, and its tone begins to die out the moment a key is struck. No single tone can be made louder or softer after the key is depressed. Its tone is peculiarly individual and always remains a piano tone.

With the Solovox, however, a tone may be expanded or reduced by a simple lever operated by the knee: just as the tone of a violin, a trumpet, or the human voice may be affected by *crescendos* or *diminuendos*. Scores of different tonal qualities may be achieved by alteration of the tonal levers or tone selectors. These different tonal qualities make an immense appeal to the young performer and to the amateur, who long for something which the percussive tone of the piano does not give them.

took me only a short time to learn how to play the Solorox effectively. At first, I had to adapt my music for it. That was simple because I know how to do that. However, the appearance of the *Solorox Album* by John Philip who was a member of Paul Robeson's sensational World's First Negro Orchestra at the New York World Fair, I had an abundance of simple arrangements of the themes, which are most effective on the Solorox and the most valuable for pupils. In addition, there are a large number of tunes published by many different publishing houses, which contain simple melodies, many from the popular which may be adapted for the purpose. Your publisher will be glad to send you a list of such tunes.

The Soleruk is no new instrument, nor is it trivial or ordinary. It is here to stay, and to learn the key and to play the way. I predict, however, that thousands of these renaissance instruments will be sent to America as a product of the new brain of Laurens Hammond from the world the Hammond Spin Organ, with which many are familiar at this time. It may have said to be added to many and a cost of less than two hundred dollars, and it will undoubtedly give musical interest wherever placed. The sale of pianos has increased in five years over a hundred per cent, and as the public gets better acquainted with the Soleruk I am sure even a greater number of pianos will be introduced into the world where there might not be interest in music at present. I found confirmation of the future, the piccolo &

violinello, the French horn, the euphone, the oboe, and the English horn astonishingly like the instrument imitations are made, not exact. However the music is in a sustained, flexible way. In fact, the potentialities of the Diamond Salorox have hardly been touched. For instance, a melody could easily be played in duet by two clever players adapting themselves to the instrument. Teachers can emphasize the melody in pieces played by little ones. I find that children are fascinated by the instrument. The tubes used in the amplifier are the same as those used in the ordinary radio. One of the leading scientists consulted told me that "no instrument, used for educational purposes, and used daily for over a year, required almost no repairs."

(Continued on page 2)

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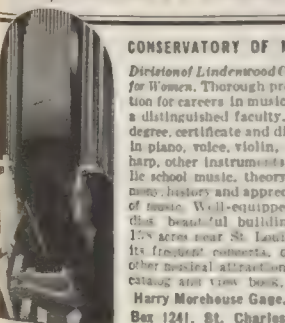
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1712 CHESTNUT ST. PHILADELPHIA

NOVEMBER. 1941

(Continued from Page 730)

Hall stage spread with the speed of a cross-continent plane: Dorothy Maynor, the young Negro soprano whom Koussevitzky, conductor of the Boston Symphony Orchestra, hailed as "an American Flagstad."

Miss Maynor was nearly thirty when she received the Award, a fact that was due to a number of things but chiefly to innate modesty that made her fail to recognize her own great powers. Fortunately for the musical public she was pushed toward a concert career, first by Dr. Nathaniel Dett, who, after hearing her sing, changed her enrollment in home economics at Hampton Institute to music, then by the Westminster Choir School in Princeton, which awarded her a scholarship, and finally by a Boston woman who told her in effect: "That voice must be heard; go to New York to study; I'll find the money." After that last big shove, Miss Maynor took this concert stage business really seriously and went to work with an intensity of purpose that put her there three years later.

Last year's winner was not a woman, not an American—although he is soon to become one—and he had not previously won a prize. He differed in all respects from his three predecessors by being Robert Goldsand, twenty-nine-year-old Viennese pianist, a young man who had never before entered into competition of any sort nor won any manner of award.

He was not unknown to America for he made his début in Town Hall when he was sixteen, and many persons heard him play in this country before he disappeared from this and

Some Things I Have Learned from Teaching

(Continued from Page 738)

to understand music as a language. Otherwise memory becomes mechanical—which is hazardous because, lacking foundation, it lets one down at unexpected moments. Speak music as you would your native tongue. Understand your interval relations; make yourself able to recognize modulation as the means of progress from one key to another. When a pupil gives evidence of mechanical memory, I stop him in the midst of a passage and ask him where he is going, what notes he means to play next, what relation exists between them and the notes just played. Unless a performer can announce his progressions as fluently as he plays them, he has not really memorized the composition. On the other hand

all other concert scenes. Why he left the stage and went into retirement was a mystery not solved until he returned. Then, after he won the Town Hall Award, he gave to interviewers a reason that in part explains why Robert Goldsand was rated as extraordinary.

"I felt," he said, "after every concert that I had played that I had done only a small part of what I could do, I felt I must retire and study. I did not foresee that these five years I chose in which to do this would coincide with the greatest political landslides of centuries or that many countries of Europe would become closed to an artist. Yet, if I could have foreseen it, I would have done exactly the same thing. Now, to come back after those five years and to receive the great honor of this prize—it is the best news of my life!"

That "best news of my life" will undoubtedly be echoed by a fifth winner before many weeks have passed, for the calendar year of 1941 is nearing a close and that means that Town Hall, Incorporated, will soon choose another recipient for the Award, basing its decision on the performances that have been given in this twelve-month period. Early next year some John Jones is going to be thankful that the League for Political Education built a building, that music asked for admittance and the carpenters enlarged those stage doors so that a grand piano could pass through. For this strange combination of events led to a recognition of his exceptional musical gifts and resulted in his being hallmarked as a product outstandingly fine.



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3187 Little Polka, C—2, Capri, Am—2, Richter
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3189 Darting In and Out, C—2, Amour
3190 The Eyes of the Minuet, Am—2, Amour
3191 Dancing the Minuet, G—2, Chopin-Richter
3192 First Waltz, 2—2, Durand-Richter
3193 The Eyes of the Minuet, Am—2, Amour
3194 Garland of Roses (Waltz), C—2, Streabogg
3195 In Rose Time (Waltz), F—B—2, Amour
3196 Joy's Gigue (Smp. 8), C—2, Amour
3197 Jumping Rose (March Tempo), C—2, Richter
3198 Jolly Little Sambo, B—2, Crosby
3199 Little Polka, C—2, Chopin-Richter
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3201 March Militaire, F—3—4, Iwanow
3202 Moonlight Waltz, G—2, Amour
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3204 Little Polka, C—2, Amour
3205 Nannette Poco Animato, F—1, Amour
3206 Out to the Ocean (Waltz), C—2, Hopkins
3207 The Eyes of the Minuet, Am—2, Amour
3208 Roaming Up and Down (Mex.), C—2, Amour
3209 Robin Red Breast (Waltz), C—2, Hopkins
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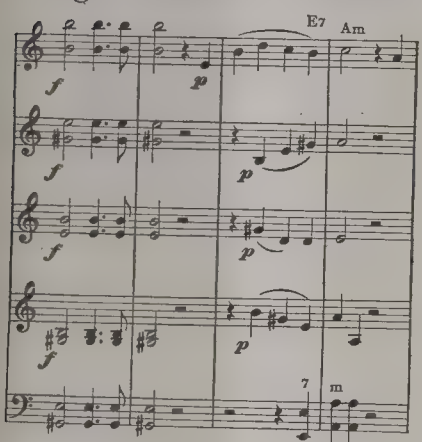
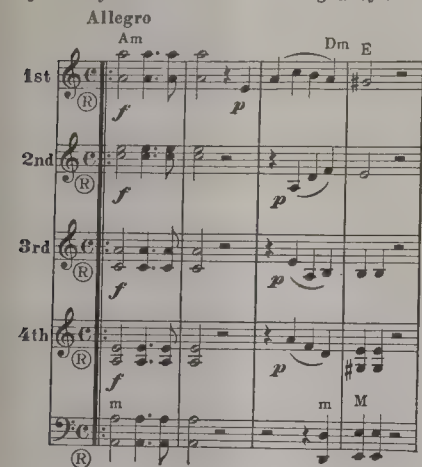
CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

To Accordion Teachers

(Continued from Page 787)

accordion band arrangements, the principal part is carried by the first accordionist and the other parts are subordinated.

Excerpt from Sonatina, No. 3, Op. 8.
By I. Pleyel Arranged by Deiro



Ensemble playing is one of the first steps toward orchestral training. We recommend it because accordionists must play the correct notes in the correct time and listen to the other parts while they play. They must also watch their director. Those who neglect this practice often regret it because they become so accustomed to playing solos that they are at a loss when they try to play accompaniments or do orchestra work.

While on this subject, we would like teachers to know that some very fine new quartet arrangements are being brought out by various accordion music publishers. The works of the greatest composers are now available for accordion groups and we urge teachers to give their students the opportunity to learn them. And now, for further suggestions, we wonder how many teachers have tried the idea of giving Sunday afternoon recitals on the first Sunday in each month? It is a fine idea, and those teachers who tried it last year on our recommendation claim that the results were very gratifying. The

main purpose of the recital, of course, is to give the students an opportunity to play before an audience. This is a very vital part of their training, and the present custom of one or two concerts a year does not give students sufficient opportunity to acquire poise in public appearances. There is no question but what they concentrate and practice harder when they know that their playing will be put to a test before an audience. They feel that they are working toward an objective and their ambition is stimulated.

In order to have these recitals prove popular it is a good idea to combine music with social activities. The program should never be long. About ten selections are sufficient, and these can be divided into solos, duets, trios, quartets and full band so that every student has an opportunity to be featured in a solo and then in other parts.

One teacher writes us that he usually has other featured entertainment. If an accordion artist is in the vicinity, he is invited to attend. On other occasions advanced violin or piano students from other schools are invited to play, as they are usually grateful for the opportunity of getting experience before an audience. Another teacher tells us that he keeps a library of the latest recordings by all accordion artists and occasionally he plays these and invites a general discussion of the various styles of playing.

Those who have equipment for making records will find that the idea appeals to students; one or two recordings can be made during the recital and then played back immediately.

There are many novel ideas which can be used to keep interest stimulated during the winter months and serve as an impetus for harder practice.

Pietro Deiro Will Answer Questions About Accordion Playing. Letters Should Be Addressed to Him in Care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

QUESTION AND ANSWER DEPT.

Q. I am learning to play the accordion without a teacher, and I am worried about the position of my right hand on the keyboard. I hold my wrist so high that sometimes I find myself pushing the keys with the top of the fingernails of my index and middle fingers. Would you please tell me if this is wrong?—L. R., Canada.

A. Your hand position is decidedly wrong. The wrist should not be raised, but should be on a level line with the forearm. The elbow forms a pivot and the entire forearm, wrist and hand should move up and down the keyboard so there is a straight line from the tip of the elbow to the knuckles of the hand. A wrist raised as high as you describe will cause cramped muscles which produce quick fatigue.

Musical Radiations on the Ether

(Continued from Page 742)

in order to permit many Mexican children to hear all the broadcasts. The Tuesday musical programs for November will present interesting material, for they are concerned with folk music and art music of North, Central, and South America, and the relation of music to our work and play. The times of the broadcasts are 9:15 to 9:45 A.M., EST; 2:30 to 2:55 P.M., CST; 9:30 to 10:00 A.M., MST; and 1:30 to 2:00 P.M., PST. (The interested reader would do well to check the broadcasting time with his local paper.)

Looking through the lists of the three major radio chains, we notice many worth while programs for the music lover, aside from those we have mentioned. On Sundays, for example, two organists can be heard in the morning if one is an early riser; Charles Courboin (8:05 A.M., EST—NBC-Red network) and Julius Mattfeld (9:15—CBS network). Later in the morning, there are the "Wings Over Jordan" program (CBS), a recital by the "First Piano Quartet" (NBC-Blue network), and the "Perole String Quartet Program" (Mutual network). During the noon hour, the Salt Lake City Tabernacle Choir and Organ are heard on the CBS network, besides the programs of the Radio City Music Hall on the NBC network. Sunday afternoon is full of musical treats, which may well keep the ardent music lover "glued" to his radio. Besides the New York Philharmonic broadcast, there is the NBC String Symphony program, directed by Dr. Frank Black (NBC-Red network), the Metropolitan Opera Auditions (NBC), the Andre Kostelanetz program featuring the violinist Albert Spaulding and soloists (CBS). Sunday evenings bring, besides the Ford Hour, "Symphonic Strings" (Mutual); "American Album of Familiar Music," with Vivian Della Chiesa, Jean Dick-

enson and Frank Munn, NBC, and the "Columbia Workshop" experimental musical and dramatic productions.

On Monday evenings the highlights would seem to be the "Telephone Hour" featuring Melton and Frances Ware (CBS-Red), Juan Arana, the Spanish American tenor (CBS), and the sell Bennett's Notebook (Mutual). On Tuesday evenings, we have the Mutual Orchestra with Jimmy Smith (Mutual), providing popular entertainment and a Wednesday evening show, "Melody," featuring Ray and an orchestra conducted by Rose, offering light entertainment.

Thursday evenings are not without their attractions. Major Brown with his "Major Brown's Music" (CBS network) and the "Standard Symphony Orchestra" (CBS) are heard in the Pacific time zone. In the Eastern time zone, the Janssen and Paul Long (Mutual) and the Don Lee network, and the "Standard Symphony Orchestra" (CBS) are heard in the Eastern time zone.

Friday evening presents the "Service Program" with Dr. Frank Black, Lucille Mann and the Graham (NBC-Red), the "First Piano Quartet Recital" (NBC), a folk song program by Bob (CBS).

Saturday evenings offer the broadcasts by the young and old are heard to the best type of entertainment. The "America Preferred" (CBS) featuring Alfred Wallenstein, a soloist, and the "Crane Song of the Air" with Maria Callas, others in light opera presentation (both Mutual), and at least, the "Saturday Night Show" with Jessica Dragonette (CBS).

New Instrument Opportunities For Piano Teachers

(Continued from Page 768)

many of the famous dance bands. In simulating other instruments and securing new tonal effects. The instrument is also valuable to students studying scores.

There is now no doubt in my mind that literally thousands of music teachers, who have been struggling along with old conventional methods, might increase their incomes notably if they would look upon music in a little broader way. Surely, the ministry of good music must not be

restricted to a few so-called "gentlemen." Many teachers have failed to make use of it because they have held to the great and hypocritical standard of the great musicians and the great composers. They have not for a restricted time. The music is changing rapidly due to the wide-awake teacher who is on the alert for human progress and for service. He may be a sacrifice of his own music, but he has succeeded in

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FRETTED INSTRUMENTS

The Future of the Fretted Instruments

By George C. Krick

convincing the residents of his city of the same fact. Yes, some of you may have guessed it, I am referring to Chester W. Gould of Minneapolis, Minnesota, a fine teacher, possessing a pleasing personality and combining teaching ability and business acumen with a highly developed sense of showmanship. We do not believe that Mr. Gould's success is the result of some secret method, of which he has a monopoly, but undoubtedly he has the courage of his convictions, believes in himself and in the cause of the fretted instruments, to which he has devoted all his energies and devotions.

And Elsewhere, Also

Minneapolis, however, is not the only city where the fretted instruments are flourishing; in nearby St. Paul, Albert Bellson is carrying on successfully as attested by the many accomplished players who have received instruction from this talented exponent of the mandolin, banjo and guitar. Out in Elgin, Illinois, Mr. A.

Pflueger's Hawaiian Orchestra, Cincinnati, Ohio; Waddington's Venetian Orchestra, Hamilton, Ontario, Canada; Guzzardo's String Orchestra, Rockford, Illinois; Pifer's Banjo Band, Bellefonte, Pennsylvania; and the Halsted Hawaiian Orchestra, Buffalo, New York.

Lack of space forbids us to add many more ensembles to this list, but we feel that it has been proven that the fretted instruments are very much alive in cities where teachers are actively engaged in keeping them before the public.

If further proof is required let us look at the various events taking place during the four day convention of the American Guild at Niagara Falls, New York, July 7th to 10th of this year. On the first day there were scheduled contests for soloists, duets, quartets, orchestras and bands, concluding with an artist's recital in the evening. The second day saw a continuation of the contests in which players of all the fretted instruments were entered. On the third day, still more contests took place in the morning; and in the afternoon the grand Guild parade wound through the streets of Niagara Falls, with over six hundred players of the fretted instruments taking part in this colorful spectacle. Excitement and enthusiasm ran high, as one band after another made its appearance. In the evening of the same day, the Guild

(Continued on Page 793)

Just Published!

ECHOES OF A JOURNEY

A Suite for Piano

By

Robert Stolz

Op. 713

It is with distinct pride that we announce this delightful new suite by a distinguished Viennese composer. Richly endowed and thoroughly pianistic, it promises to achieve a notable and lasting success. These ingratiating pieces, which are in no way difficult to play, evoke ecstatic recollections of a moonlit Arabian village (*Beneath an Arabian Moon*); the gaiety of a Norwegian Peasant Wedding; the sparkling iridescence of the *Fountains of Versailles*; and the light-hearted scenes of a *Carnival in Vienna*. The book is attractively bound, charmingly illustrated in black and white, and each number is prefaced with suitable lines.

Robert Stolz, contemporary of Lehar, Romberg, and Oscar Straus, has won international fame with such stage successes as *White Horse Inn* and *Beloved Rogue*. He also has thrilled the world with such film delights as *Two Hearts in Three-Quarter Time*; *The Song Is Over*; *My Heart Is Calling* (starring Jan Kiepura); and *Spring Parade*, in which Deanna Durbin reached new peaks.

Price, \$1.50

[The four numbers in this Suite also are published separately in sheet form.]

Have You Heard . . .

Nostalgia

By ROBERT STOLZ

The wistful yet gracious quality of this waltz fantasy cannot be described. As perfume quickens a treasured memory, so does this lovely music stir thoughts of gallant, happy days now gone. Like a dream that lingers on, with quiet resignation it sings its haunting melody more and more into one's consciousness.

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Recorded by Benny Goodman's Orchestra (Columbia Record 35594)



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The Etude Music Lover's Book Shelf

(Continued from Page 743)

first in the Orient, to blossom forth again in Greece, Rome, Italy, and other European countries.

The surprising facts in Miss Arvey's book are the well documented references to countless pieces of music which really owe their existence to the dance. Music, therefore, owes as great a debt to dancing as dancing does to music. Dancing without music is not uncommon. Your reviewer remembers standing beside the late King Alfonso of Spain, in Seville, watching his absorption in a dance performed by two small boys who needed no more music than the snapping of their fingers in fascinating rhythm.

Miss Arvey concludes her work with a lengthy list of choreographic music.

"Choreographic Music"

Author: Verna Arvey

Pages: 523

Price: \$3.75

Publisher: E. P. Dutton & Co., Inc.

A Memorable Series

For thirty-five years of its fifty-five years' existence, the Music Teachers National Association has issued annually a remarkable volume of papers presented at its meetings.

A Psalm of Thanksgiving

(Continued from Page 731)

We of THE ETUDE give thanks for the splendid enthusiasm and support of our readers everywhere—especially those who have written us that, realizing the peculiar helpfulness of THE ETUDE at this time, in working to sustain public morale through music, they have been redoubling their efforts to introduce this work into more and more homes, where it is needed.

Despite the black clouds that many seem to think are smothering civilization, we wish Etude readers to join with us in repeating one of the most uplifting of all songs of praise, the One Hundredth Psalm.

"Make a joyful noise unto the Lord, all ye lands."

"Serve the Lord with gladness: and before his presence with singing."

"Know ye that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture."

"Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name."

"For the Lord is good: his mercy is everlasting: and his truth endureth to all generations."

Going to Buy a New Piano?

One doesn't buy a new piano every day and to invest in one is a proposition upon which the average musician needs to give serious thought so that he can get the most for his money. THE ETUDE has tried to help by publishing an interesting and enlightening little booklet entitled

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It gives the important facts to be considered in making a satisfactory choice of a piano in a clear understandable manner free from any mention of specific makes. You may have a copy upon request without charge. Address your letter to

THE ETUDE MUSIC MAGAZINE

1712 Chestnut Street, Philadelphia, Pa.

The Future of the Fretted Instruments

(Continued from Page 791)

Festival Concert took place before an audience which more than filled the large high school auditorium; the program consisted of classic and modern compositions excellently played by the outstanding orchestras, together with many solo numbers by some of the greatest artists on the fretted instruments. The morning of the fourth and last day was devoted to a Guild business meeting, and in the afternoon occurred one of the most important events of the convention, the broadcast of the combined bands and soloists over the Mutual Network. The same evening saw the awarding of trophies to the winners in the many contests.

These Guild conventions, of which this was the fortieth, bring together, once each year, many hundreds of teachers, artists, bands and orchestras, and there is no doubt that the influence of such a gathering is felt throughout the land as visitors return to their home cities, filled with enthusiasm and inspiration that will be of great benefit to themselves and their pupils.

This reference to the Guild convention would be incomplete without a review of the artists participating in the various programs. Judging from the programs before me, the different fretted instruments were never better represented than in the hands of these top ranking players.

Here we see Carlo De Filippis, well known mandolinist; Rey de la Torre, a newcomer from Cuba and pupil of Miguel Llobet, classic guitar; William D. Bowen exponent of the five string banjo; Peter Vournas, mandolinist; Anthony Militello, tenor banjoist; Eddie Alkire, Hawaiian guitarist; Harry Volpe, American swing guitarist; and Nick Lucas, the American troubadour.

When we add to these names those of Giuseppe Pettine, mandolinist; William Place, mandolinist; Anthony Antone, tenor banjoist; Frank C. Bradbury, banjoist; Jorge Oeller, guitarist; Vicente Gomez, guitarist; Albert Bellson, mandolinist; and William Foden, guitarist, we have here a galaxy of stars in the fretted instrument world of which we might well be proud.

What is sorely needed is a concert bureau under American Guild auspices, so that recitals could be arranged for any of these artists in order to let the general public become acquainted with the artistic possibilities of the fretted instruments when in the hands of a true artist. And what a wonderful opportunity an artist would have, if, through the cooperation of a number

of teachers, concert tours could be arranged to give three or more recitals per week, if only during a period of three or four months each year. This would not only stimulate the ambition of every concert artist, but also arouse greater interest among the younger players, and thereby benefit the teachers to quite an extent. The American Guild is the logical authority to undertake such a venture, and we hope to see it take action in the near future to put this suggestion on a practical basis.

The College Bands of the United States

(Continued from Page 785)

strumental balance as a whole, followed by agricultural and technical schools, teachers' colleges, and privately endowed schools third, with almost similar standards of instrumentation, and music conservatories last in order.

It is realized that tabulation of replies to questionnaires is at best a somewhat crude yardstick with which to measure activities of college bands of our country. But the compilation of the type of figures presented herein is both interesting and roughly informative. It gives an idea of the status quo, and gives food for thought to all who are interested in the college band of the United States.

Naturally, a much more thorough and comprehensive survey would be needed, with a greater group of statistical returns to make any reasonably accurate analysis on which to make any sort of premises. Generally, there seems to be a need for a better acceptance of instrumental music as a vital part of advanced education. In places, bands of our colleges have reached unprecedented recognition and dignity, functioning as irreplaceable units of cultural and educational life, but room for future development and for a more widespread acceptance certainly exists.

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The Junior Etude

Edited by
ELIZABETH A. GEST

Junior Club Outline Assignment for November

(a) Another of the world's great composers was born the same year as Bach, Georg Friedrich Handel. Give a short account of Handel's life, as found in your history of music.

(b) What was his purpose in writing the "Water Music?"

(c) What is an oratorio?

(d) Handel is buried in Westminster Abbey. Where and what is Westminster Abbey?

Terms

(e) Give in your own words definitions for MELODY and HARMONY.

(f) Choose one of the best definitions presented for each term and write them in your notebook.

(g) What is the meaning of *poco a poco*?

Keyboard Harmony

(h) Play the following pattern of tonic and subdominant triads in all major keys, without stumbling.

(i) The triad on the fourth degree of the scale is called the subdominant; that on the fifth degree is called the dominant. What is the triad on the first degree called?

Books for reference: "Standard History of Music"; "Keyboard Harmony for Juniors"; "What Every Junior Should Know About Music."



Keyboard Harmony Pattern

Any of Handel's compositions for piano, or arrangements of his vocal or orchestral compositions. Also, if possible, borrow some recordings, such as the *Hallelujah Chorus* from his oratorio, "The Messiah"; the "Water Music Suite"; the song *Where E'er You Walk*. His *Harmonious Blacksmith* has been recorded on the harpsichord as well as on the piano.

The Hungry Bunny (Game)

By Joanne Bella (Age 8)

(All the words in Italics can be spelled on the keyboard. The first one to write them on the staff wins the game.)

There was a little bunny, who hopped from place to place, to find himself some *cabbage* to fill his little *face*. The bunny met a boy, whose name was Thomas *Ed*, who threw away a radish, and on it Bunny *fed*. A hen he met when hungry, and begged her for an *egg*. "If I were you," she told him, "I would not sit

and *beg*." Upon a tree-top swaying, he saw a birdie's nest; quoth he, "I think I'll tarry, and sit me down to rest." The bird was singing gaily and dropped him down some seed, and Bunny thanked her kindly for her most thoughtful *deed*. And then he winked his blinkers and on his way did *gad*, for hopping 'round the country was now his latest *fad*. He reached his hole by night-fall and tumbled into *bed*, a weary little Bunny, but felt he'd been well *fed*.

The boy stood with his nose pressed between the pickets of the high fence. The night was chilly, and rain fell. But the child did not notice. With his eyes half closed, he listened to the enchanting sounds that floated to him through the open window. A girl was singing. The high, clear tones delighted him. Now the voice stopped, but the music went on—soft, rippling notes, like fairy sounds. "What now, my little man? What do you want here?" a kind voice asked.

At first, the child thought he would run away. But the voice was so kind, and the touch on his torn wet sleeve so tender, that he stammered, "I—I came to listen, sir."

"Very well. Come in, and my daughter will play for you." And Signor Barezzi took the boy's hand and led him up the steps and into the warm, softly lighted room.

"Here is the child, Grazia," he said to the young lady at the piano. "He comes to listen to your music."

"We have noticed you outside the fence, many nights," the girl said kindly to the boy. "We wondered why you came."

America's Blessings

By Mrs. Paul Rhodes

(Read the verse by filling in the blanks with musical terms. The rhyme and meter must be retained.)

We love the grand old U. S. A.
Where peace and freedom —(1)—
full sway.

We —(2)— with pride and sing with —(3)—

These lovely —(4)—, "say can you see?"

Salute the stars and —(5)— which wave;

They —(6)— the homeland of the brave.

The red, and white, and blue will blend

As freedom's —(7)— without end.

In countries filled with greed and gain,

There is no —(8)—, and life is pain:

Where war clouds fill the —(9)— with strife

No man can lead a happy life.

But in this land so fair and free

We —(10)— "Sweet land of liberty";

We guard our shores with greatest care

And —(11)— the blessings which we share.

(Answers on next page)

Little Listener

By Nellie G. Allred

"Do you know anything about music?" Signor Barezzi asked. The child bowed. "I can play a little. But I don't know what the notes are for." "Who taught you?" asked Signor Barezzi. "No one. I—I just learned it."

"Then will you not play for me?" The boy appeared to be shy, and pressed his hand to his forehead. Then he sat at the bench and began to play. He came hurried away with a full instrument. Of course he made errors. But he was so earnest, and put such feeling into his music, that Signor Barezzi cried: "Wonderful! Wonderful!"

"Why, boy, you are talented!" And now, Signor Barezzi, for him, while I was not a done about this little music."

And from that time on, he became a student of the music who was Giuseppe Verdi. He said that the boy had learned so rapidly that he was given the age of twelve. He was given the church at Busseto, the little village that was his home. Verdi lived to be an old man.



GIUSEPPE VERDI
1813-1901

won fame as a composer of famous operas: "La Traviata," "Aida," "Rigoletto," "Falstaff." In spite of his fame and success, he never forgot that night he was listening to a girl singing, and the kind man who opened to him the doors of the world of music.

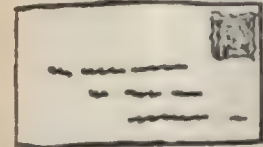
Endless Chain Game

By Arthur Davidson

Here's a game to test your musical knowledge which you can play with no equipment.

The first player names a composer; the next player takes the last letter of the name just mentioned and gives a composer whose name begins with that letter; the third player does the same, giving a composer whose name begins with the last letter of the second composer. And so the game continues. When someone misses, he becomes an "R"; a second miss makes him an "R-E," a third miss makes him an "R-E-S" and his last miss makes him an "R-E-S-T," after which he is out of the game.

First names of composers or their birthplaces, or names of their famous compositions may be included if desired, to make the game a little easier.



Dear Junior Etude:

I am sending a picture of our little rhythm orchestra. We had an operetta and we sold our tickets at fifty cents. Our teacher, who is my mother, gave each of us an envelope with some tickets in it. If we sold all of our tickets, we could invite a child for our special guest. Besides the play, we had some poems, dances, songs and two orchestra numbers. We also had some pieces played on the saw. We got fifty dollars from the performance. We are using the money to buy books for the school library.

From your friend,
Thomas Glenn Roberts,
Box 1311,
Trujillo City,
Dominican Republic.

Dear Junior Etude:

We have received The Etude for only a short time, but I must tell you how much I enjoy it, especially the Junior Page.

I am a sophomore in high school. For the past three years I have taken piano lessons, and I have been drum-major for our Junior High School Band for two years. I also enjoy singing. I am at present taking xylophone lessons from our school director.

All in all I find music and things related to it very predominating in my life; perhaps that is why I enjoy a good music magazine like The Etude.

From your friend,

La Veyne Kangas (age 15),
Minnesota.

Diagonal Composer Puzzle

By E. Mendes

The diagonal reading down from left to right will give the name of a composer. Answers must give words as well as composer's name.

— — — — —
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— — — — —
— — — — —
— — — — —
— — — — —

1. to hurry; 2. a bird; 3. a city in Colorado; 4. a day in the week; 5. a precious stone; 6. a shellfish.



BABY STRING ORCHESTRA, Alliance, Ohio

The oldest member of this orchestra is nine years of age, the youngest only three.

Miss Gepner's Colored Pencils

By Gladys M. Stein

Rosalind noticed a sharp-pointed red pencil lying on the studio piano, as she placed her music on the instrument before starting her lesson.

"I hope," she thought, "that Teacher isn't going to mark up my pieces with that pencil."

"I'm trying out a new idea," said Miss Gepner, the teacher, when she saw Rosalind looking at the pencil. "Each week I'm going to mark the mistakes in the pupils' lessons with a different colored pencil. This week it will be red, next week green, and the following week blue. For instance," she explained, "if you use a wrong fingering to-day, I will mark

it with this red pencil. If that same fault is still in your lesson next week, I shall mark it again with the green pencil. In this way each pupil can see exactly how long he or she has been making the same old mistakes."

"Well," declared Rosalind, "I don't like to have my music marked up, so I'm going to be very careful and not give you any reason to mark it."

"Don't worry, my dear," laughed the teacher. "If I do have to mark your music, I'll make the marks very small and light; and then, just as soon as you have erased the mistakes from your playing, we shall erase the colored pencilings from your music!"

Junior Etude Contest

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"My Musical Ambition"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than November 15. Winners will appear in the February issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

Honorable Mention for June Opera Square Puzzle:

Doris Kauff; Elaine Scheveiger; Iris Dorfman; Laura Ehrenfreund; Yoshiko Noya; Mary Theresa Maullaro; Kathryn Ruth Walker; Gloria Canter; Betty Morrison; Leonor Mooney; Rita Report; Joanne Dancy; Eleanor Matusiak; Marjorie Ann Pettit; Dwight Cooper, Jr.; Betty Mae Smith; Iris Coleen Curley; Annie Ruth Royal; Patricia Ann Woofter; Peggy Tomlinson; Norma Jane Lanning; Lealys Gilliam; Irene Carter; Winifred Bowles; Guy Leaming; Anna Mae Morris; Ethel Amson; Laurence Matthews; Florence Barbour; John Bellis.

Honorable Mention for June Essays:

Laura I. Henninger; Paul Hammer; Ruth Valderrama; Dorothy Williams; Virginia Kerr; Janice Gilligan; Arlene Woods; Carroll Chipman; Barbara Dye; Mary Elizabeth Long; Shirley Jane Fries; Charlotte Weimer; Natalie Topkins; Gae Caldren; Ellis B. Cooper, Jr.; Betty Mae Smith; Iris Coleen Curley; Annie Ruth Royal; Patricia Ann Woofter; Peggy Tomlinson; Norma Jane Lanning; Lealys Gilliam; Irene Carter; Winifred Bowles; Guy Leaming; Anna Mae Morris; Ethel Amson; Laurence Matthews; Florence Barbour; John Bellis.

Which Do I Prefer, Orchestras or Bands?

(Prize winner in Class A)

For me this question has but one very definite answer. I believe that the symphony orchestra can be equalled by no other musical organization in any way. A person listening to a symphony orchestra gets every type of emotional feeling from the very strongest, which results from a loud chord from the whole orchestra, down to the delicate whisper produced by a long sustained violin tone at the end of a solo. The very best of bands can not produce effects equal to this, and it is easy to see why. The instrumentation of the orchestra includes the instruments of the band with the strings added. Therefore the symphony orchestra can produce the effects of the band, but the band can not produce the effects of the orchestra.

The music of the orchestra is of a variable type; and, whether you care for modern compositions or the symphonies of Beethoven, you can hear either from the symphony orchestra. There were no bands as we have them now in the time of Beethoven, so all the music written for bands is of rather recent origin.

I have never heard a symphony orchestra except over the radio and through recordings, but even in this way it produces for me the very greatest of musical enjoyment.

Dorothy Ann Zimmerman (Age 15),
Kansas



JUNIOR MOZART CLUB
Fort Dodge, Iowa

Answers to Diagonal Opera Square Puzzle:

1, librettos; 2, Donizetti; 3, Ethiopian; 4, Offenbach; 5, "Robin Hood"; 6, Norwegian; 7, Overtures; 8, Holy Grail; 9, Beethoven; Diagonal; "Lo-hengrin."

Prize winners for June Opera Square Puzzle:

Class A, Larry Brown (Age 16), Georgia
Class B, Barbara Dye (Age 14), California
Class C, Betty Litschert (Age 8), Pennsylvania

Which Do I Prefer, Orchestras or Bands?

(Prize winner in Class B)

In the contest, "Which do I prefer, orchestras or bands?", I prefer bands. I have played in both bands and orchestras, but bands have always been a slight favorite because of the snappy music played as they march down the street. I like to hear the roll of the snare drum. Cornets blazing away send a thrill through me that I do not get from orchestras. Another reason I like bands best is because I do not like the dull gowns worn by orchestra performers, and I do not like the slow, dull music they often play. So, on the whole, these reasons make me prefer bands to orchestras.

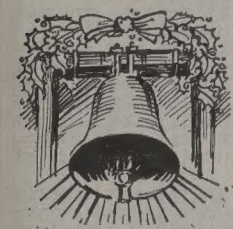
Carl Curry (Age 12),
Pennsylvania

America's Blessings

Answers: 1, hold; 2, swell; 3, glee; 4, lines; 5, bars; 6, grace; 7, keynote; 8, rest; 9, air; 10, sing; 11, count.

THE COVER FOR THIS MONTH—Down in Salem, Virginia, there is a man by the name of James Malley, who in addition to being a music teacher is an expert on the care and conditioning of pianos. As a hobby and an avocation he enjoys photography. **THE ETUDE MUSIC MAGAZINE** has secured the rights for magazine cover use on several of his excellent photographs, and the hands of the church organist reproduced on the cover of this issue is one of these fine photographs.

CHRISTMAS MUSIC—The Christmas season is here! At least it is here for music publishers and individuals who take part in planning the musical portions of the



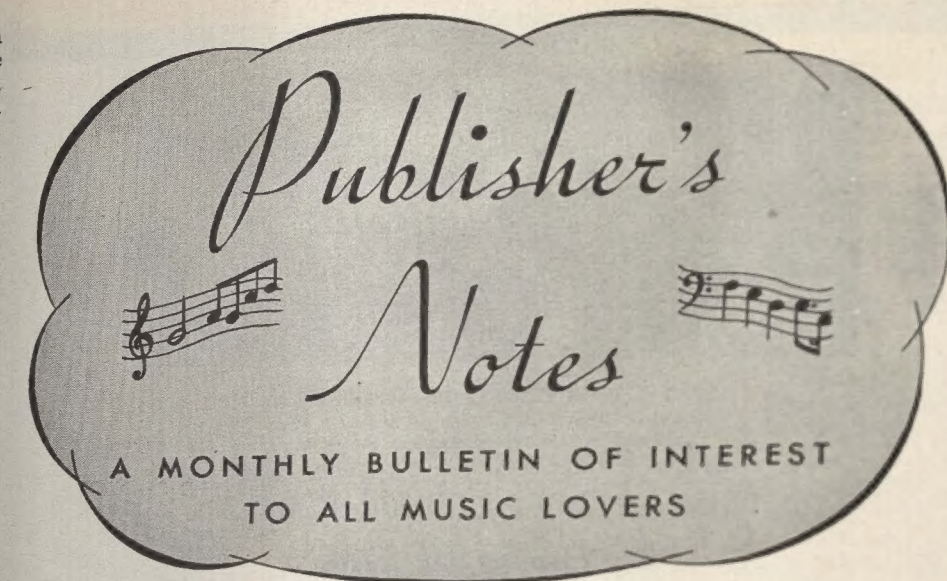
numerous programs that are to be presented. Considerable new Yuletide music in the various classifications already has rolled off the presses and it is highly gratifying

to learn that the "early-bird" buyers are waxing enthusiastic about these new Christmas offerings. As usual, the quality and appeal are undeniable.

Indicative of the splendid recent issues are *That Wondrous Christmas Night*, Portuguese Carol, arranged for mixed voices by H. P. Hopkins (21466—10c); *Father Christmas*, Russian Carol, arranged for mixed voices by H. P. Hopkins (21467—8c); *Good Christian Men, Rejoice*, 14th Century Melody, harmonized by J. S. Bach, arranged for mixed voices, a cappella, by Harvey Gaul (OD 15089—15c); *The Holly Tree Carol*, Cornish Carol, arranged for divided mixed voices, a cappella, by Ralph E. Marryott (OD 15091—15c); *Christians, Be Joyful*, by Russell Hancock Miles, for mixed voices (OD 15092—15c); *The Chant Sublime*, by Franz Bornschein, for mixed voices (OD 15093—15c); *Three Christmas Carols (Of a Rose Now Let Us Sing, A Virgin Was So Lovely, and Oh Mary, My Mother)*, harmonized by Alfred Whitehead, for mixed voices (OD 15095—10c); *The Shepherds and the Inn*, Mexican Carol, adapted by Harvey Gaul, arranged for treble voices, S. S. A., by Ruth E. Bailey (OD 15090—15c); *A Good Christmas Cheer*, by William Baines, for treble voices, S. A. (21465—6c); *The Infant Holy*, by Louise E. Stairs, Cantata for mixed voices (60c); and *Overture* for organ (from "For Us a Child Is Born"), by J. S. Bach, arranged by Harvey Gaul (40c).

All of these are superior works that warrant your consideration, so why not examine single copies of any or all of them now while you still have ample time. "On Approval" requests for these as well as any other seasonal program materials will be cheerfully honored by the Theodore Presser Co. Furthermore, our experienced clerks will be most happy to assist you in making an appropriate selection if you so desire.

STUNTS FOR PIANO, A Very First Exercise Book, by Ada Richter—This novel book serves to "sugar coat" the lesson period and maintain pupil interest by making stunts out of what really are basic technical studies. The author believes that while children generally do not like scales and exercises, they do enjoy them when they are disguised in this way. The studies are short, not too difficult,



and each is preceded by explanatory text matter. Technic phases treated are extension of the fingers over a one-octave passage, running scales divided between the hands, keyboard leaps, staccato and legato phrasing, "thumb under" passages, and use of the pedal. Toothpick or matchstick type drawings illustrate the characteristic titles, such as *Stretch Yourself*, *Relay Race*, *Broad Jump*, *Climbing a Pole*, *Running on Tiptoes*, and *Pole Vaulting*. There are eighteen studies in all, one being a duet for teacher and pupil.

A single copy of this new book may be assured by placing your order now at the special advance of publication cash price, 25 cents, postpaid.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart, by Lottie Ellsworth Coit and Rose Bampton—From the early life and first compositions of the "child wonder" Mozart, the authors of this unique book have produced an intensely interesting combination of stories, pictures, and music that will have a real appeal to young music students.

How Mozart demonstrated his love of music while only three years of age, how he started lessons on the harpsichord and began composing soon after makes fascinating reading for youngsters. Added to this will be pictures of Mozart as a child, and six of his compositions in special, simplified piano arrangements—five solos and one duet. Two of these were written by Mozart before his eighth birthday. Suggestions as to the use of the book with children of varying ages will be included with a

list of recordings of Mozart's music which youngsters will enjoy. An added feature is a dramatization of the childhood story of Mozart with complete diagrams and directions for staging in miniature.

In advance of publication a single copy of this first book in a fascinating new series may now be ordered at the special price of 20 cents, postpaid.

THE BEST CHRISTMAS GIFT—THE ETUDE MUSIC MAGAZINE—You cannot buy a more acceptable gift for any music loving friend than a year's subscription to *THE ETUDE MUSIC MAGAZINE*. Coming as it does each month, *THE ETUDE* is a perpetual reminder of your friendship, thoughtfulness and good wishes.

Until December 31st, we will accept two one-year subscriptions to different addresses at \$4.00, a saving to you of 50 cents on each subscription. Of course you understand that one of these subscriptions must be a gift. We will send a fine gift card bearing your good wishes if you will indicate that you wish it sent at the time you place your subscriptions. If the friend is now on our list, the new gift subscription may begin at the expiration of the present one.

SYMPHONIC SKELETON SCORES. A Listener's Guide for Radio and Concert, by Violet Katzner.

No. 7, Symphony No. 4 in F Minor by Tchaikowsky. To make it possible for the true music lover among radio, record and concert audiences to follow the melodic thread of great symphonies as performed by great orchestras, Miss Katzner conceived the idea of isolating the melody line from the complete score of each symphony.

This she has done, giving clear indications as to which particular instrument is carrying the melody, in a unique series of *Symphonic Skeleton Scores*, at this time is No. 7.

The success of the six previously published *Symphonic Skeleton Scores* (No. 1, *Symphony No. 5 in C Minor—Beethoven*; No. 2, *Symphony No. 6 in B Minor—Tchaikowsky*; No. 3, in D Minor—Franz Liszt; No. 4, *Symphony No. 1 in C Minor—Schubert*; No. 5, *Symphony in B Minor (Unfinished)—Schubert*; and No. 6, *Symphony in G Minor—Mozart*) (Price, 25 cents each) indicates a real need for these among radio listeners, record enthusiasts and concert goers—inspired this latest addition. Like each of the six books already issued, this forthcoming *Symphonic Skeleton Score* will include an analysis of the symphonic form.

While *Symphonic Skeleton Score No. 7—Symphony No. 4 in F Minor by Tchaikowsky*—is in preparation a single copy may be ordered at the special cash price of 25 cents, postpaid. Delivery will be made as soon as published.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tapper—Enthusiasm for this forthcoming new publication is at an unusual



high pitch, judging from the numerous "advance orders" which have been received since the first announcement concerning it appeared in *THE ETUDE* a few months ago. Of course, the majority of orders have come from customers who know what to expect of any new booklets issued in this *Child's Own Book* series. From past experience with any or all of the other 19 parts of the series, they know that any new issue will serve admirably to stimulate the interest of all young students of music whether they are being taught privately or in class. These same experienced teachers know that besides affording an educationally enjoyable reading experience that is thoroughly understandable and enlightening for the individual, these ingenious miniature volumes also may be used as class project material in taking advantage of the "busy-work" possibilities afforded by the "paste-up" pictures, the "art-style" binding equipment, and the "story-in-my-own-words" section at the end.

The American composer group which was started several months ago constitutes an excellent opportunity for teachers who have not as yet used a *Child's Own Book*. What with the increased emphasis on things American, these "young pupil" biographies of MacDowell, Newton Foster, and now Sousa, are timely and extremely useful.

The price on the booklets already issued is 20 cents, but in advance of publication, a single copy of the *Symphonic Skeleton Score* may be ordered for publication time delivery at the special cash price of 10 cents, postpaid.

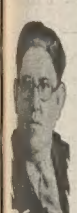
LAWRENCE KEATING'S JUNIOR CHOR BOOK—With a rapidly increasing number of junior choirs springing up all over the country, there is naturally a heavy demand for properly arranged material. Consequently, this book is being prepared to meet an ever growing need.

The success of Lawrence Keating's cantatas, *Hail! King of Glory*, *What Shepherds Watched*, and *The Manger Song*, has established him as a church

musician of importance. Now we are happy to announce this addition to the Keating list, which, we are certain, will also achieve a notable success. The contents, made up of about forty songs, includes both original works and adaptations of well known melodies. The arrangements throughout are for two-part chorus and young voices have been carefully considered as to range, etc. Among the original works are: *The Light of the Lord*; *The Glorious Giver*; *God's Prayer*; *The Beatitudes*, etc. The adaptations are from the works of Schubert, Grieg, Mendelssohn, Tschai-

kovsky, Debussy, Beethoven, Sibelius, and others. Those wishing to order a single copy of this splendid collection at the advance of publication cash price of 25 cents, postpaid, should place their orders at this time. Delivery will be made when the book comes from the press. The sale, however, will be confined to the United States and Its Possessions.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, for Piano, by Clarence Kohlmann—There is an endless and incessant demand for the favorite hymns in good



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Although all of these anthems are available separately in octavo form and are enjoying excellent sales, it has been decided to make a selected group of these

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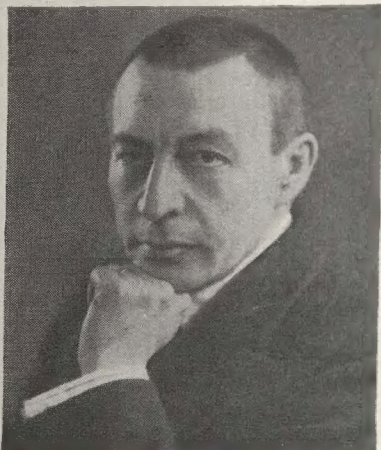
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Our mid-Pacific arsenal has developed a distinctive and highly original musical life which is described in vivid fashion by Peggy Hickok in the Christmas Etude.

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Eminent virtuoso pianist and President of the Juilliard School of Music, who has long been one of the leading piano teachers of America, tells how a general musical training should be "unified" to the higher advantage of piano students. This one article is worth the value of the entire year's subscription to any student needing such priceless advice from a great authority.

CHRISTMAS MUSIC THROUGH THE AGES

Hattie C. Fleck has gone into unusual byways to bring out new knowledge about the glorious old carols which form such a beautiful part of the Christmas festivities in thousands of homes.

Letters from Etude Friends

She, Too, Went "Back to the Piano"

TO THE ETUDE:

My Etude came yesterday morning early and, as usual, I sat down in the midst of the Saturday morning work, opened it, and almost the first article I saw was the one, "Go Back to the Piano," by Mrs. M. M. Davies.

I recall some years ago an article written for *THE ETUDE* by Harold Bauer (I think it is spelled correctly) in which he urged people to keep up their music, if for no other reason than the pleasure it gave to one's friends and also the many opportunities to help in the community.

Mrs. Davies believes in a hobby. She is absolutely right. I look at so many of the young women of to-day, who are frittering away the best part of their lives with no apparent aim or constructive interest. Like Mrs. Davies, mine has been music. Not so many music lessons, but years of practice and teaching, and, at seventy-two—which I will be next week—I am not quitting. They won't let me if I want to. I played in church this morning and expect to help in the Easter music.

As she says, a person's fingers do get stiff; but I have noticed, too, that the old things you played well in your more youthful days somehow come back and sound quite creditable with a little practice.

In this day of radio I wonder how many do as I do—play with the radio. It's great fun—and instructive, too. Fortunately, my piano is in tune with almost all the orchestras, and whenever a familiar selection is played, I sit down and play with them. My grandchildren think it's wonderful when Grandma plays with a radio orchestra.

A few days ago the great organ in the Tabernacle in Salt Lake City was pouring forth a grand old number and I knew it from memory. I sat down and played too, and for once my interpretation coincided with the organist's. This is not always the case. I really was quite puffed up about it. The piano and the organ were exactly in tune. I don't know many people who do this, but they would find it a great pleasure. It's interesting to note the different interpretations of selections, almost as many as there are players or conductors.

I have a sister who gave a program of music a few weeks ago that would appall some of the young players. She played all but one number from memory and, as she had no piano at home, was forced to go out to "brush up" on her pieces in getting ready for the program. Through misfortune she has to get out every day and sell from door to door; and when I think of her courage to keep playing whenever I see her, and at the age of sixty-eight, too, I think she deserves real homage.

I am thinking as I write this that perhaps very much credit should go to the makers of *THE ETUDE*. I know it has kept up my interest as nothing else could, all these many years. I must tell you of this sister having to give a Sibeliuss program for her club. She wrote that she did not know where to get material. I wrote her of an Etude that had just what she wanted, and it saved the day for her. This was either in 1940 or '39.

So in closing I am so thankful for such a paper as *The Etude* and for such articles as this one by Mrs. Davies. I loved every word of it.

Let's hope more people get back to their pianos; let's make more music, and as long as we can.—MRS. T. J. WALTERS.

More About Blind Tom

TO THE EDITOR OF *THE ETUDE*: I have intended writing you ever since I read the article in last Summer's Etude (August, 1940) about Blind Tom, for some of my mother's memoirs made do not agree with of a mulatto slave belonging to my mother's near-cousin, General Bethune, on his plantation near Columbus, Georgia.

Henry Watterson, James Aswell, and The Etude article mentioned by Miss Abbott, each state that the mother was bought on the auction block with Tom in her arms. Mother's place and gives her theory of Uncle Bethune's musical ability. It seems his mother (I have had gone up to Columbus to the firemen's parade where she heard numerous bands playing, and Mother wrote that she returned H. Owen—and her second oldest child, Mrs. Laura Boggs, now of Dallas, ninety-three years old, visited Aunt Frances Bethune

when Tom was between five and six. He was born in 1849 and Sister Laura, born in 1848; and, being over a year older than her little cousins used to tease the poor blind fellow considerably. Tom played with all of them and called them "Lizzie." On this visit Mother was in the parlor playing, probably the first time, square piano and afterwards said, "Lizzie, what was that you were playing?" It was then, I think, that the famous sister in Dallas, not so long ago, said her mind is wonderfully clear, she can remember many little details I was unable to learn. Tom had been to Navasota in 1876 or '77, when my two sister and I were about seven; I remember how we were gleeful about getting first prize in a complimentary. Cousin John Bethune, who was his manager, announced that Tom now play a piece which was played for the first time by a lady in the audience: after his playing, Father arose and said the fact. It was some old-time piece.

Tom, who was not crippled nor deaf, as some have written, visited our home in Dallas, not so long ago, and told me he was killed on a train near New Orleans. Owens did not know of his poverty in his last years, as the *Courier Journal* reported in the Editorial at his death, for we were not let him suffer for want.

Tom came to Navasota again in the late '80s, when I was out of town, but a neighbor tells me he played several pieces—*Manana*, *The Blue Bird*, and some of his compositions. My older sister played some of his compositions—*La—something*; he has the tune even now, but cannot recall the title.

I have not had a music class for some years, as the school band refuses to let my pupils our small town afford—no credits; and there are few here who are talented enough for the violin.—J. C. HARRIS

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

OF *THE ETUDE*, published Monthly at Philadelphia, Pennsylvania, for October 1, 1941. State of Pennsylvania. I, SS. County of Philadelphia. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Henry E. Bates, who, having been sworn according to law, deposes and says that he is the President of the Theodore Presser Company, publishers of *The Etude* Magazine and that the following is a true and correct statement of the ownership, management, and circulation of the said publication for the year ending August 24, 1941, as amended by the Act of March 3, 1933, embodied in section 511, D.C. Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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Managing Editor Nestor Business Manager Henry E. Bates, 8 West 12th St., Germantown, Philadelphia, Pennsylvania.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

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(Signed) HENRY E. BATES, Business Manager

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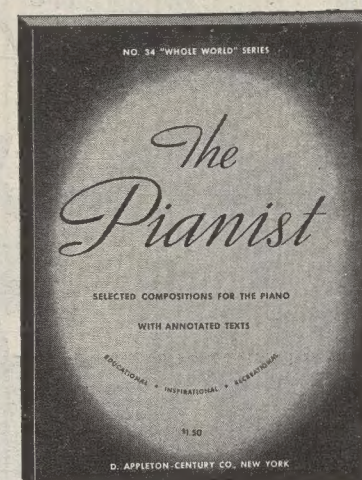
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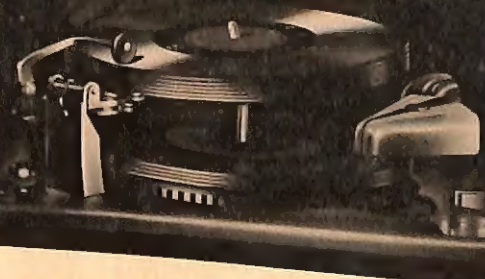
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